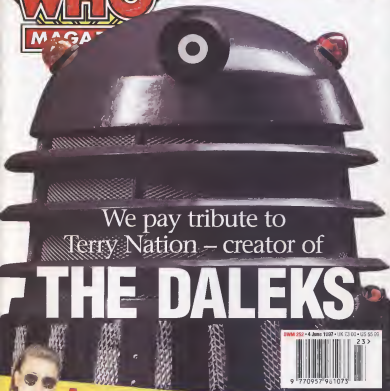


Marvel Comics



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Dangerous anarchist  
known as 'The Doctor'



We pay tribute to  
Terry Nation – creator of

# THE DALEKS



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Six years of the New Adventures

# THE DALKKS





# Gallifrey Guardian

UK and US independents in new series mystery

## Producers line up behind *Doctor Who*



**W**hereas the past few months have seen no concrete developments regarding a possible future for *Doctor Who*, DWM was intrigued to hear recently from an Atlanta-based producer developing a format for a whole new series of the programme.

The independent production company concerned – which wishes to remain anonymous for now – hopes to set up a co-production deal

with a trained British independent, and is actively courting US network interest. The producers at the centre of these proposals were behind an earlier late-night effort to launch an animated version of *Doctor Who*, and have since built up an impressive body of work largely in advertising. They hope to cement their relationship with the British company involved over the summer and claim to have gone as far as storylining two seasons of 22 episodes.

Speaking to DWM, the company was keen to stress that the project is a very long way from fruition – but urges fans of the *Doctor* not to give up hope on a new series – emphasising that both it and others within the television industry on both sides of the Atlantic are determined to see the series continue. Although otherwise disappointed by last year's TV Moves, the individuals concerned profess to have been delighted by Paul McGann's *Doctor*.

BBC Worldwide was unable to pass comment, having not yet been approached at any level. DWM can only underline the tenuous nature of these proposals at present, but the significance of this news lies in the fact that: despite the perceived failure of the Eighth *Doctor* film, *Doctor Who* remains alive on both sides of the Atlantic. We will follow events with interest.



## New PM backs Pertwee?

**U**sing extensive time-travelling abilities, DWM has been able to broadcast its 'work to printer' deadline and confirm prior to the actual newspaperment of the General Election that the *Doctor* of choice of Britain's Prime Minister, regardless of the winner of 2 May.

Labour leader Tony Blair was asked to name his favourite *Doctor* when interviewed by Al Caprice at Sheffield-based radio station Magic 101 on 29 March. The speedily Autonomous head of the People's Party nominated Jon Pertwee with little hesitation, but was typically non-committal when asked to recall whether *Hammer* or *Troggle* was the first incarnation of the Time Lord to catch his eye. Shortly afterwards, ex-fish-jacketed Liberal Democrat defence critic Paddy Ashdown told Caprice that he, too, plumped for guerrilla-connected man of action Pertwee. DWM was unable to contact Conservative and Unionist head Ian Gough John Major, then no doubt 'on the stamp' with his trusty sceptre prop, but a source close to Mr Major – Tim Collier, prospective Tory candidate for Gwent – confirmed unambiguously that the probably gay choice: 'I've had a conversation with him, he's a Herby man. He accused me of being too young to know better.'

The consequences, however, of the Country having a *Doctor Who* fan pulling the strings of power is more uncertain. Will he embark upon a *Reign of Terror*? Will he prove sympathetic to exotic musical activity, or enter the *Green Desert*? When he have a *Mind of Evil*? (That's enough zzzzz – EE.)

## NAs and MAs to be deleted in autumn Virgin to pulp fiction?

Following on from the expiry of its licence to publish original *Doctor Who* fiction in May, it has emerged that Virgin's *Doctor-led New and Missing Adventures* will cease to be available to booksellers in November – and that the company's remaining overstocks will almost certainly, as per industry standard, be pulped.

Retailers will of course be able to sell the books until their own stocks are exhausted – but the terms of Virgin's contract with BBC Worldwide will forbid the company to continue to sell on its fiction lines from 6 November (this has no bearing on the *Doctorless New Adventures* starring archaeologist Bernice Summerfield, which begin with this month's Paul Cornell penned *On No It isn't*). However, Virgin's Peter D'Arville has confirmed that the compa-

ny's non-fiction *Doctor Who* line has been granted a three-year reprieve – meaning that Virgin can continue to supply retailers its *The Handbook* series, plus works such as *The Sixties/Seventies/Eighties* production histories. The Companions and *Acid* until the year 2000. 'I think it's a reasonable' David Evans told DWM 'and pretty good news for *Doctor Who* in general as the reference books will remain available.' The company has also confirmed that it has negotiated to publish the outstanding volumes in the *Handbook* series. The *Second Doctor Handbook*, covering the Patrick Troughton stories, will be published towards the end of the year. Likewise BBC Worldwide has apparently told Virgin that it will consider individual applications to publish additional non-fiction without obligation.





**dalek** /'dɑ:lɛk/ *n.* M20. [Invented wd.] An alien machine-organism appearing in the BBC television science-fiction series *Dr Who*; gen. a ruthless automaton, a robot.



Sandwiched between 'Dalecarlian' and 'Dalesque' in the *Shorter Oxford English Dictionary* lies the byword for terror and oppression that **Terry Nation** gave the language. **Martin Wiggins** assesses the life and career of the late writer without whom *Doctor Who* might not have lasted 33 weeks, let alone 33 years.



Playing his part in a picture of his craft, Nation (right) with his Dalek collection

**T**erry Nation had to tame voracious journalists looking to prevent him as a thug-warrior thriller writer by playing on his own exorcism. In his most self-effacing moment, he would say that being unmerciful was the key to his success in popular television. "I believe I have the lucky thing of the cinema: touch the thing that I want to watch in what the public want to watch. I'm a very simple writer. I don't have high demands. I am like the musician, and to I write for me and know that they will join me." It was an odd confession, because he knew that moderate money was only half of the equation. One of his favorite muses concerned the reason that he was invited, as the composer of the *Indiana Jones* to open a church, in "If you've ever watched these movies."

begins the nervous visit, "and Woodcock what sort of manager, mixed mind think them up, well - here he is." Nation asked the discrepancy between his man-of-war confusion and the milk-mansoned. Witherman whom the vice treasurer, perhaps because that kind of juxtaposition was central to his work.

**Terry Nation learned early that reality rarely lived up to dreams**

The genre with which he was most associated, from *Doctor Who* to *Mad Men*, was escapist adventure drama, in which heroic figures faced dangerous situations and survived against all odds. At one level, this sensation exposed him, as they did his audience, as wish-fulfillment fantasies in which he identified with the death-

defying leading man. In scripting *The Saint*, for example, the TV thriller series for which he wrote 23 episodes between 1962 and 1966, he would project himself into the principal character: "I would be playing the role in the hypnosis, as if I'd be the guy, monodimensional Saint, being (much) better than I would ever be." But what terrified him in

his work was not the fantasy but its correlation with the truth: the morose in between the imaginary hero and the fact that he personally wasn't brave, and knew it.

He had learned early in his first reality, early lived up to vicarious. He was born in London, South Wales. In 1930, and like many only children he drew much of his sense of identity from within himself rather than from social contact with his peers. From the age of six, he was fascinated by the cinema, and often went to the pictures around of his school - over he was about an early time before his parents found out. In the long term, it was probably



Like *Doctor Who*, *Star Trek* is a child's fantasy.

of the movies as a source not just of inspiration but of comedy. He frequently used film themes and genres (one of his six scripts for *The Avengers* was even a latter-day Western, *Non Dovesday*), but he rarely lost sight of the illusory nature of the silver screen. In his *Doctor Who* story *The Chase*, for example, Frankenstein's monster and Count Dracula appear, straight out of the Universal horror films of his childhood, but the twist is that, unlike the *Daleks*, these are not real monsters but android replicas in a futuristic tale show. Those who try to live out their glamorous cinematic fantasies are usually comic bunglers like Kovak, the unemployed spy in Nabokov's children's book *Invincible World*, a master of disguise whose thousand faces are all instantly recognizable as his own, or the would-be *Biggles* who litter his *Avengers* script *Legacy of Death*, a spoof of *The Maltese Falcon*, and who are all as ludicrous as the teenage Terry Nation must have looked in his Alan Ladd trenchcoat.

His straight adventure writing, which includes most of his *Doctor Who* serials, often took

the better education, for it taught him the technique of screenwriting. "I was learning by osmosis the technique of tales and character and story structure. So when I came to do the very first movie I ever wrote, it all came naturally to me. I knew where to fade, where to cut, knew how to tempo a piece." And in the short term, the movie gave him his first big break: the actor Alan Ladd, and a lesson in disillusionment which he self-mockingly remembered years later. "Beautiful woman pursued Alan Ladd to the end, asking him to fight her cigarettes, while he was tough and sophisticated, flicking matches alight with his thumbtongue. When I was 16, I bought myself a trench coat. It was rain too long, but I didn't care. Then, with a pocket of Woodhines, I used to turn up at the

obscene approach to heroism, with characters who were not particularly brave or out of the ordinary. They were the worst order, he could do it. "I see moviefields all around me." He once told an interviewer, and in fiction his imagination was drawn towards dangerous, challenging environments, planets whose jungles are festal wild beasts waiting to attack at night, and where swimming was torn out to be full of acid. He regularly dreamt up situations which exploited common human fears to achieve their ends, his characters have to leap over bottomless chasms, make their way through dark, claustrophobic tan-

## FORMULA TELEVISION

Terry Nation had his own familiar way of constructing a *Doctor Who* story: "I always try to establish a suspense and mood atmosphere and then inject some action. I always try to split the Doctor and his companions up, then have them each becoming involved in some role (just riddled) adventures."

Every series he wrote for had its own built-in limits: those the talent didn't kill people, blood was never shown on screen in *The Avengers*, and in non-BBC series the story had to reach a high point as the commercial break came up.

Nation pondered his skill as being able to write engagingly while whatever he was given: "Once you've absorbed the limitations, then you work within that scale and you can do all sorts of things. It's not that restricting once you know your formula."



to escape after being hit on the head, and up in a collar where the water is rising, and crocodiles snapping round their heels. I'm the coward trying to represent everyone else who is cowardly about things."

He remembered from his childhood what it was to feel powerless and afraid. When he was ten years old, Nazi Germany began its campaign to bomb Britain into submission, and industrial South Wales was a prime target. "With his father away in the army and his ABE's mother out fireworks, young Terry used to spend the night alone in an unused shelter listening to the

## Nation regularly dreamed up situations which exploited common human fears

local dance halls and lean against the wall all night, flicking matches, blurring my fingers, with the famous Alan Ladd smear on my face. But the girls never asked me for a light. Even the ugly ones stayed away from me. I could hear them asking who the boy was with the funny mouth and the bitters."

That story is characteristic of his later treatment

nefs, cross territory entered with spiders, snakes, or rats. He was not interested in violent scenarios for their own sake, he said, but for the way they tested people. "I don't think I'm a violent person. I'm just this lot of violence, really, and I've one tapes with tricky situations. I start wondering how anyone would manage





The Dalek from the 1963 serial *The Dalek Invasion of Earth* (left) and the Dalek from the 1965 serial *The Dalek Years* (right).

bombs exploding around him, all the time knowing that he might be about to die. "Courage isn't just a matter of not being frightened," says the Doctor in *Planet of the Daleks*. "It's being afraid and doing what you have to do anyway." Terry

always had an Utopian streak which favoured the agonism against the technological, the former Thals against the Metals, Daleks, or later the primitives against the Hi-Techs in his *Blake's 7* story *Foreverplay*, but the energy crisis of 1973-74

how would you cope with life?" That was the central premise of *Survivors* with most of humanity wiped out by disease, the remaining few are left with only their own skills and resources, not in a short-term predicament in an adventure story that will have a reasonably happy ending, but as an ongoing everyday reality for the rest of their lives. As the central character, he has certainly chosen a well-to-do woman, Abby Greir, whose privileged background made the struggle all the more difficult for her.

## The Daleks originated in the bomb culture of the early sixties

Nation's most admirable figures aren't frazzled supermen like the Serfs, but ordinary people with ordinary human failings and limitations, and they rise to heroism in extreme situations, not by playing the role of the glamorous, cinematic hero but by facing up to their fears and drawing on their own inner reserves of resourcefulness and determination. Nation's storylines regularly isolate such characters from outside help, and then test them to the limit of their endurance, like the arch-enemy Blake and Thors in his *Blake's 7* story *Duel*, deprived of their usual technological weaponry and forced to fight by jungle warfare. Regularly his heroes will make creative use of their surroundings: home-made and to blast a Dalek in the original Dalek story, or plastic sheeting for a makeshift hot air balloon in *Planet of the Daleks*. Such inventiveness was a central feature of MacGyver, a series Nation helped to develop after he went to Hollywood in the eighties. Intelligence will release and the conquest of debilitating fear prove always to be the key to survival.

This theme, which Nation considered to be the central concern of his writing, reached its fullest expression in his 1975 BBC series, *Survivors*, he coined the programme, wrote seven episodes of the first season as well as a contribution, and thought it probably his finest work. He had

deepened his sense of the fatal interdependence of modern society. Giving interviews to launch the series, he would often ask bewildered journalists to choose an object which they believed they could make single-handedly from scratch, and then prove by ruthless logic that they were mistaken. Then he would pronounce the conclusion: "Everything we wear, eat, drink, use in any way, has been made by a number of people with different skills. If you could not rely on those people,

Nation attributed his interest in survival to the memory of his own efforts to live through a period of poverty and unemployment in mid-fifties London. He came to the capital in 1955 looking for work as a stand-up comic after leaving his original job as a commercial traveller for his family's furniture business. But his notion that he had talent proved to be a delusion. "I was the funniest guy in the pub," he later admitted, "because I was paying for the beer, so I thought I was a good comedian."

### TERRY NATION'S DALEK ANNUAL

With the revival of the Daleks' popularity in the mid-seventies, World Distributors supplemented their regular *Dorling Kindersley Annual* with four editions of the *Dalek Annual* between 1975 and 1979. The contents were mostly written by Terry Nation, and told of the adventures of the Anti-Dalek Force formed to face the tide when Earth seems to be losing the Dalek War. The heroes were three people of exceptional ability: Space Major Joel Shaw and his lieutenant Rob Stevens and Mark Stevens, the latter an android. Unlike *Flash Gordon* and the overall format from the short-lived Dalek series he had proposed to American television in the 1960s, the two new characters were named after his children Rebecca and Joel. Each volume also contained the usual assemblage of fantastic facts, but, uniquely for World Distributors, most of them actually concerned the Daleks!





## REBECCA'S WORLD

**R**ebecca's World, written for and starring Terry Nation's daughter Rebecca, is a modern children's classic in the tradition of *Alfie in Wonderland*. Rebecca is transported to a fantastic planet she witnesses through her father's

telescope, and there meets a range of bizarre characters such as the misanthropic Captain 'K', who lives back to Rebecca's room in radio comedy. (In particular, he drew on the memories of Tony Hancock to create Gristle, the man with the worst feet in the universe.) But her heart also has every similarities to his *Doctor Who* work, in its epic

landscape of mountains and caves and its breathtaking city of glass, and also in the environmentalist slant of the plot. The community is being invaded by terrifying ghosts after the trees which keep them away have been cut down by the ruthless capitalist Gristle family, and to save the world, Rebecca and her new friends must find the last remaining ghost tree. The book was published in 1976, and was read for *Anthony* by Bernard Cribbins in April 1976.

A run of bad luck for end-of-the-pier summer shows brought him no bookings and, worse, a story, demanding advice from the audience every time. "The only thing you could hear was the droning of the tins and a little chattering gang on as they grazed me." After his fourth consecutive failure, a talent scout took him aside and asked him to concentrate on writing. His delivery may have been terrible, but his material was good. Then and there he gave up his ambitions to perform, ditched his sketches towards writing jokes – and continued to starve.

**H**e had not eaten for days when he first met Spike Milligan, one of the great stars of British comedy. At that time Milligan helped to run a scriptwriting agency, Associated London Scripts, which was based above a grocer's shop in Shepherd's Bush. He took pity on the hungry young writer, gave him a substantial cheque, and asked him to write a script for his own radio vehicle, *The Good Show* – with the understanding that, if it was good enough, the agency would represent him. Nation stayed up all night writing, and delivered his script the following morning. It was never used, but it evidently showed promise. Associated London Scripts took him on.

He had fallen on his feet. In the late spring he was hired to write a comedy series for BBC radio, *All My Love and Kitty Black*. By his own account the show was a disaster and his scripts were poor, but Milligan and the BBC had the hits and wisdom to let him learn by his mistakes. Commissions continued to come in, so fast that he had to turn down the chance to write for *The Aven Games*, Granada Television's military sitcom starring William Hartnell. It was to be a period of intense hard work, he would go to the Shepherd's Bush office early each

Monday morning and would eat and sleep there all week as he and his writing partner – most often John Jordan – churned out 20-page radio scripts in which every other line was a joke. Over the next six years he was to write for most of the major stars of the day, including Harry Winkler, Frankie Howerd, Peter Sellers and Eric Sykes. By 1961, he had co-written two cinema films, and was on the verge of breaking into television drama.

The paradox is that, if these difficult early years gave him his interest in survival, in his case it was survival through luck and patronage as much as his own abilities. He never underestimated that. However much his scripts play on the romance of self-reliant heroism, they don't lose sight of the virtues of kindness and co-operation. In an ongoing survival situation, he realised, human beings could never manage alone, physically or psychologically. Radiation sickness and plague raged throughout his work, leaving characters

short story he wrote for the Radio Times 1973 *Doctor Who* special, in which the planet Ameston has been used for an experiment in accelerated evolution, to discover what form the ultimate survivors of the human race would take. The idea turned up again in his *Alfie's 7* story *Tenniel*, where natural selection turns humanity into savage apes, the *Unlins* – but the

## Terry Nation defined the language of nightmare and fantasy for a generation of children

dependent on sophisticated drugs, and there is also the terrible loneliness which Nation remembered from his own childhood. "Dear God, please don't let me be the only one," says *Alfie*, cowering alone among corpses at the end of the first episode of *Survivors*. Those who put

their personal survival above all else become cold and unsympathetic, like Jerry in *The Dalek Invasion of Earth*, or ruthless, like the women at the wood who hand over Barbara to the Daleks in return for food. Emotional attachments with other people are important, unless the Doctor in *Planet of the Daleks*. "Once we start acting and thinking like the Daleks, the battle is lost."

In the more fantastical of his science fiction stories, Nation regularly returned to the longer-term view of a civilisation running down as technology runs out and survival imperatives take over. In *The Dalek Master Plan* and *Death in the Daleks*, the inhabitants of Desperate and Bookan have reverted to the Stone Age, and in *Genesis of the Daleks*, Skaro too, with its military uniforms made partly of synthetic fibre and partly of animal skin, is well on the way to barbarism after a thousand years of war. The ultimate survivors, ruthless Davros, will not be civilised humanity but the very opposite, "a microscopic organism regaining supremacy." Perhaps Nation's most chilling expression of the idea was in the

1973 story that a crueler twist. The will to survive which so preoccupied Terry Nation led ultimately to his most famous creations. "We are the Daleks. That is where our evolutionary line is taking us. That is what man became on Ameston! We are the Daleks!"

Other worlds: The Doctor (main image), the Dalek (top) and Davros (bottom)



In real life, the Daleks originated in the bomb culture of the early sixties. When they first appeared the west was the crippled, machine-dependent survivor of the nuclear devastation that seemed so probable a future for humanity in 1963. But as he developed them over successive stories into galactic conquerors, he realized that he had also created a great image of authority: "government, officiousness, that unthinking, unfeeling, blanked-out face of authority that will destroy you because it wants to destroy you." Pitted against Churchillian freedom-fighters in *The Dalek Invasion of Earth*, and born out of a Nazi-style film in *Genesis of the Daleks*, they became the terrible antithesis of Nature's ordinary blokes pushed by circumstances into heroism.

The success of the Daleks was the turning point of Terry Nation's career. When he was invited to write for Doctor Who, on the strength of some science-fiction stories he wrote in 1962 for the ABC anthology series *Out of This World*, he was near the top of his profession. It was not, he later admitted, a particularly exalted profession - "a comedian's labourer" - but the particular comedian for whom he was labouring at the time was the most successful of his day, Tony Hancock. He had pulled Hancock's 1963 ATV series back from disaster with four successful scripts, and was on his second theatrical tour as the melancholy clown's chaplain and accident writer, and when approached by the Doctor Who office felt offended to be asked to write for children. He only took the commission after a row with Hancock over a piece of material left him travelling back to London unemployed. It was a symbolic break with the past; the Daleks led on to further contributions for science-fiction and adventure dramas like *The Saint* and *Out of the Unknown*, not to mention many more Doctor Who stories; he was even asked to write a special Dalek show for an edition of *Junior Ponds of View*. After 1963 he never again wrote pure comedy.

Part of that success was an unexpected degree of media celebrity. By the middle of January 1968, he was receiving fan mail. "That just doesn't happen to most writers; your name may be

going into 15 million homes, but you're still anonymous. Essentially the Post Office was sending the mail round in vans; it was coming in bagfuls. By that time, even I'd begged we were on to something good." He was interviewed by newspapers and appeared on radio and television, from *Late Night Lane-Up* and *Wales Today* to *Winkler's World* and *Woman's Hour*, and in the early days he struggled to find glamorous stories to tell about how he had created the Daleks. (Later on he took characteristic pleasure in substituting the prosaic truth.) By the seventies, much of his published work was appearing with a reproduction of his signature instead of a name by-line. Almost alone among scriptwriters, Terry Nation became a recognizable and marketable commodity.

The Daleks were marketable too, and altered negotiation by his agent, Beryl Vertue of Associated London Scripts, had made him the first television writer to retain rights in his creation. The Dalek boom of the mid-sixties gave him his first taste of financial security, and paid for Lynned Park, the Epsom mansion in Kent where he was to live until his departure for Los Angeles in the early eighties, that the need to write Dalek spin-offs - books, a stage play, and a comic strip - put even more pressure onto him at a time when he was already in danger of spreading himself too thinly across the broad-and-bushy work devolved on David Whitaker, the story editor who had given him that first break into Doctor Who.



As a writer, Terry Nation was the "Dalek" of the 1960s. He was interviewed by newspapers and appeared on radio and television, from *Late Night Lane-Up* and *Wales Today* to *Winkler's World* and *Woman's Hour*, and in the early days he struggled to find glamorous stories to tell about how he had created the Daleks. (Later on he took characteristic pleasure in substituting the prosaic truth.)

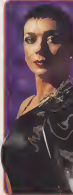
Terry Nation often presented himself as an underachiever. With typical modesty, he once said his tombstone should be engraved with the fact that he had been a wrong answer at *Ten in Ten* Pursuit - the British edition, that is, which credited him and not Sydney Newman as the creator of Doctor Who. It's true that, after the Daleks, his later career reached up its tally of failure and disappointment, particularly when the difficult American market was involved. He never managed to sell a spin-off Dalek series to American television. As script supervisor, he oversaw series like *The Baron* and *The Baroness* which failed to make the ratings in the States, as well as the dying days of *The Avengers*. And after moving to California he spoke philosophically about the difficulty of getting his new projects commissioned under the American system.

It has been fashionable recently to take him at his own estimate. It's pointed out that his scripts made frequent use of scientific material, and his part in Doctor Who's early success, as played down in favour of other important contributions like David Whitaker and Raymond Cusick. Yet it was good material, both deeply personal and universally understood, that in its evocation of terror and excitement, struggle and success. And in the Daleks - the characters, not just the visual icons - Terry Nation defined the language of nightmare and fantasy for a generation of children. Without his work, Doctor Who would probably have run its 52 episodes and gone to oblivion as an ancient, half-forgotten BBC serial of the mid-sixties. Like most common misconceptions, that *Ten in Ten* Pursuit answer contains at least a grain of truth.



## BLAKE'S 7

"It's *The City* Screen in space." With that line Terry Nation sold BBC executive Rosaleen Marsh his new science-fiction series, *Blake's 7*. Initially the series took over the budget and slot previously assigned to the veteran police series *Silly, Silly Task Force*. New themes, emaggloms and franchises were the heroes, fighting an establishment more corrupt than they. The series told of the noble and doomed efforts of revolutionary Pax Blake and his motley crew of ex-convicts to overthrow a repressive space regime, the Federation. It was Nation's usual story of individualists, critics, and losers against faceless bureaucracy, but the series was also notable for its calculating villainous Saravien, precariously created as a female figure of political authority some time before Margaret Thatcher became Prime Minister. Nation wrote 16 episodes over three years, including the entire first season.





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# Shelf Life

in which the First Doctor finds purgatory in a disco inferno

And **Dave Owen** revels in another divine comedy altogether.

## DOCTOR WHO: THE WAR MACHINES

**Video** BBC Video  
**Featuring** The First Doctor, Cedo, Ben and Polly  
**RRP** £11.99  
**Get It** BBC £163  
**Available** 2 June

**L**ondon 1999 – and inside a modern cylindrical building, a signal is being transmitted that will have a hypnotic effect upon the minds of millions. Yes, live from BBC Television Centre another edition of *Blue Peter* holds the nation's children in thrall.

Christopher Toole, the show's forgotten presenter, delivers a report straight to camera while a War Machine from an upcoming episode of *Doctor Who* rolls into the studio (and jarringly) destroys some cardboard boxes, supposedly not concerned for showing young viewers how to make their own War Machine at home.

It's delightful to see the nostalgic excerpt used as the lead-in to BBC Video's release of *The War Machines*. Not only is it an intrinsically worthwhile relic, reminding us that there was a time when children's television comprised more than music, marionettes, foisting rubbish on the innocent, but it establishes the story's context perfectly – for the first time since *An Unearthly*



the story's unusual happenings by Kenneth Kendall, a real BBC newsreader or, even more apt to the contemporary melodrama which *Doctor Who* had uniquely failed to resemble until now, a brawl in a discotheque. As well as preising a formula that would predominate *Doctor Who* in years to come (just think of *The Invasion*, *The Green Death*, or *Remembrance of the Daleks* while watching). *The War Machines* marks a rebirth for the series. The leading cast had become diluted over the series' first three years, and the introduction of Ben and Polly, an earthy sailor and a lovely debutante, would be the first time over that new blood had been successfully

pumped into the format. Ben is a rarely – an immediately likeable working-class companion for the Doctor. He leaves Polly for her airs and graces yet defers instinctively to the Doctor, winning a wisdom in the character which transcends William Hartnell's uncomfortable delivery of dialogue clearly beyond his capacity for scientific or technological terminology.

Perhaps due to the period's patchy availability on sell through video, the Doctor and companion, Dodo, who emerge from the TARDIS seem like strangers, especially seeing as they're directed as if it is silent movie for a long first minute. When Dodo does open her mouth, Jackie Lane gives a performance so stately that she actually enraptures once under

over its inventor, Professor Slit, to the strains of the unsettling stock music used previously in *Inside The Spaceship* and subsequently in *The Moonbase*, are among the story's best, and lead to a vivid diaphanous, one of three excellent examples.

I was hard pressed to identify scenes restored to this edition until the final episode, possibly because it has been years since I saw the incomplete print shown on UK Gold – and also because they have been reintegrated so flawlessly as to not leave a noticeable join. There are clues, however, in the action based scenes signpost as a backdrop to the restoration credits at the end. For all the effort that has gone in to its reconstruction, this story merits no elevation in its own right, being as groundbreaking a relaunch as *Spaced* from *Space* – or even last year's TV Movie. It stands re-viewing more than any other example of William Hartnell's *Doctor Who*, and is an excellent choice for the first black-and-white release in its too long. Hypnotic.

## DOCTOR WHO: THE EIGHT DOCTORS

**Novel** BBC Books **Featuring** The Eighth Doctor, Samantha Jones and many more  
**Author** Terrance Dicks **RRP** £4.99  
**ISBN** 0 563 43635 **Available** 2 June

**W**ithout exaggeration, I can truthfully say that I jumped for joy upon hearing both the title and author of the first of BBC Books in-house *Doctor Who* novels. Having read a I have calmed down a little – but only a little, so vividly does *The Eight Doctors* showcase Terrance Dicks' strengths and weaknesses.

He leaves the reader in no doubt regarding his opinion of the TV Movie: an open contempt which he barely disguises as his main character's thoughts. His Eighth Doctor is consistent with the author's previously stated view that all the Doctor's incarnations are fundamentally similar, and have only superficial differences. Rather than flesh out his sketchy characterisation with strong new traits, Terrance strands him without his memories, with only the TARDIS to guide him through a (complete and engendered) series of encounters with his predecessors.

This structure overcomes what would be a problem of emphasis in a book chosen to relaunch the new Doctor, and ensures that he's in the forefront for much longer than any of the other Doctors. There

## The War Machines is typical Doctor Who, but utterly unrepresentative of William Hartnell's era

Child. *Doctor Who* lingers on present-day Earth I had decided I loved this release as soon as the *Blue Peter* clip faded to be replaced by an I trust will be sprinkling BBC globe and programme announcer.

*The War Machines* is perhaps very typical of *Doctor Who* as a whole, but utterly unrepresentative of William Hartnell's tenure. The First Doctor's exploits almost invariably concerned human history or a science fiction setting so far removed from the here and now as to be recognizable only allegorically. If at all. This story is unprecedentedly current – featuring, for example, the regular in a pub being spread of

the spell of WOTAN, the villainous computer driving the story's events, and her low key departure for rather, values to happen later in the story comes as no particular disappointment. No matter – *The War Machines* compensates again unusually for early *Doctor Who*, by depending not on credible performances from the established cast, but from a believable threat in a recognizable setting.

Episode 1 establishes vividly that WOTAN is a completely new kind of computer, more similar to a human intelligence than any before. The scenes in the computer room atop the Post Office Tower where WOTAN asserts its control



would be no room left for the Eighth Doctor in a crowded TARDIS containing all previous seven Doctors behaving in a more pleasing manner.

Before the journey back, there's some more nail-biting in present-day London that led me to precisely the same misgivings that I experienced when Ace was introduced in *Dragonfire*: "It's another return to the school where it all began back in 1963 – but with teenage young teachers, and teenage villains peddling 'gear' to 'the kids', it's as much George Hill as Coal Hill. The

At first, the Doctor's interventions are ingenious explorations as to why his previous selves radically altered their behaviour – but with later Doctors, all we see are original epilogues to transmitted stories. The *Sea Devils* Episode Seven, *The Daemons* Episode Six and *State of Decay* Part Five the latter compromised by having to prefigure the author's existing sequel *Black Harvest*. It all gets too complicated at the end, setting a lengthy sequence amid *The Trial of a Time Lord*'s last confused conclusion to

cartridge tapes never actually appeared in Doctor Who since 1970, but there were plenty of guns, last ones, fights and explosions. The young men taking part were all rugged and handsome, but Munn, Hawkins, Yates and Barton were somehow less completely 'men' than TV counterparts Bode and Doyle. Paul Foster and George Carver, who did bidding farewell to a different travelling school drama before every class. Now, in part, Mike Yates too has a voracious, amorous appetite (down boy) Authors Keith Topping and Martin Day are versatile and responsible enough to psycho-analyse Yates after they've finished having fun with him, and ensure that the character is ultimately enriched rather than belittled.

The simplest comparison applicable to *The Devil Goblins From Neptune* is with *Vigil's* recent *The Dying Days*. Both describe the Doctor and UNIT pitted against relatively local invaders – and both take place in a world with tanking differences to our own. Here, there's a liberal government in power, the Skellies carried on without Paul (a trick the authors have repeated), and Marty For Alan made it to the screens. Whichever of these you may consider to be the biggest threat to moral decency, the Doctor instead concentrates on another – the anonymous goblin the War from Tifon, to be precise.

The War is as numerous, deadly, and as individually interesting as the maggot from *The Green Death* so there's a surprising East-West spy thriller to maintain interest. The novel also attempts to raise the difficult existence of an international force such as UNIT around the time of the Cold War. As someone who has never adequately followed a James Bond film, let alone a John Le Carré novel, I found it easier to recognise comforting staples of the genre – the by but preschool Russian Mata Hari, and the obsessive part-numbering of every piece of military technology – then to follow the corruption plot within.

Until, that is, it comes to resemble another plot entirely. No reasonably self-aware Earth invasion story this year could be expected to resist alluding to Independence Day, and Hook particular delight in seeing that Keith and Martin have chosen that film's intellectual nader – in the scene where the American President realises, in a flash of telepathic empathy, that the aliens are innately good and must be wiped out. Thus saving himself and the movie from any tedious moral introspection – to turn on its head.

Us versus them battles for the planet need something special to render them unique among an overprovided genre. *The Devil Goblins From Neptune*'s confrontation is successfully garnished with some attention-grabbing interludes most memorably the scene wherein two bunker-bound technicians stumble on computer data that inspires their own incarceration. The whole is rounded off with a couple of epilogues that are far more intellectually satisfying on the page than the explosions which terminated so many of the Third Doctor's television stories.

Both novels from BBC Books succeed, in their own way, by acknowledging that Doctor

## Once more we have a "wheezing groaning" TARDIS, "young-old" faces and a "vaguely bohemian" Doctor

Eighth Doctor, who seems to acquire a new companion in every new adventure (in whatever new medium) picks up Samantha Jones, an unattractive London teenager as Ace before her. She doesn't accompany the Doctor for the majority of the book, however, so it's too early to tell whether she'll develop in print as successfully as her predecessor.

All of the author's much-loved mannerisms resurface, including "wheezing groaning" TARDISes, "young-old" faces, and a "vaguely bohemian" Doctor.

And, it seems, a tendency to write very short paragraphs.

The Doctor's Interactions with himself all occur during televised stories. The moment where he stumbles upon his first incarnation in the paleolithic forest of 100,000 BC is a major one, time for one for the onlookers, and the two Doctors share a private moment of mutual enlightenment. Terrance's choice of historical moments to insert the Eighth Doctor like a Zelig or Forrest Gump are telling – he includes self-penned stories, of course, but he's also loyal to former writing colleagues Moulton Hulse and Robert Holmes.

just asking for trouble, and matters are muddled further by both retelling known Gallifreyan conspiracies and adding a new one.

What makes *Devil's* original Doctor Who novel as compelling as the unattractive case with which he shamelessly returns to his own favourite situations. This affords the same kind of pleasure as groaning indulgently at a late night horror film when a previously deceased monster lurches back to life to peddle out the final act. But of everyone writing new Doctor Who fiction in the nineties, he has more right to take liberties with the past than anyone else, and never takes himself too seriously.

Overambitious perhaps, but nevertheless immensely enjoyable. I was right to jump

**DOCTOR WHO: THE DEVIL Goblins FROM NEPTUNE**  
New! BBC Books Featuring The Third Doctor, Le Gav and UNIT Authors Keith Topping and Martin Day  
HWP £4.99 ISBN 0 563 42664 3 Available 2 June

**T**he conviction that Doctor Who stories should be either set so far in the past (or future) to become a significant component of their scenario, or to take place so near the

present day as to foster audience identification with the world under threat (as per *The War Machine*) means that few adventures have been positioned retroactively during the series' own run – and both Mawdym Unleashed and

*Remembrance of the Daleks* did this chiefly as an to have characters interact with their own pasts.

Not so *The Devil Goblins From Neptune*: its chief reason for taking place at the start of the sixties appears to be that the popular culture and social mores of the time are hysterical in retrospect. Bad progressive rock music, love trips and night track

### Dear Terrance . . .

Eight things that never happen in Terrance Dicks books (with apologies) . . .

A single paragraph drags an interminably

The TARDIS materialises without comment of the tenability of the "wheezing" and "groaning" it produces.

The TARDIS central room is as an uncharacteristically plausible size.

The villain turns out to be a completely new adversary, totally unrelated to any that have appeared in the author's work before.

The Doctor's companion is old, plain, and stupid-looking.

Gallifrey's government is honest, open, and free from corruption at the highest level.

The original and lengthy chapter titles offer no clue whatsoever as to the development to follow.

The latest incarnation of the Doctor is imbued with unprecedented new characteristics, making him radically different from those that have gone before.



# Bad 'prog rock' music, lava lamps and 8-track cartridges were never actually in Doctor Who circa 1970

Who has a number of disparate audiences, and appealing to all of them simultaneously. Topping and Day carry this off seamlessly, and their novel offers great reassurance regarding the future of Doctor Who in print.

## THE NEW ADVENTURES: DRAGONS' WRATH

New Virgin Books Featuring Bernice, Irving Brinsford Author Justin Richards RRP £4.99 ISBN 0 426 20505 1 Available 19 June

In case you were wondering, Shelf Life does not receive complimentary copies of the volumes under scrutiny each month as a matter of course, but instead peruses them as typesetter's proofs adorned with publishing heretofore and instructions to the printers. I felt a huge surge of relief that the remark "style as previous book" scribbled across the preliminary page of *Dragons' Wrath* turned out to be a typo: gradual decline and not a comment on the manuscript itself. After the unexpected *Oh No It Isn't, Dragons' Wrath* initially sounds more typical of a series centring on Bernice, a lively archaeologist who has adventures – "Indiana Jones in space", in Bernice's words. It's nothing of the sort, of course, because Bernice is infinitely more tangible than Spielberg's adventurer, being motivated by desire for comfort, security, and excitement (as opposed to unnecessary risk), just like those of us reading about her. Bernice joins expeditions because it pays her rent, and it's not her fault if they turn out to be more than she expects.

Justin Richards' work is typified more by complex, well-conceived plotting than insight into the human condition, and those who enjoyed the serpentine twists of his *Sands of Time* will not be disappointed by this, which focuses on the authenticity of a historical artefact, the revelation of its purpose, and the point



## Talking Books Keith Topping and Martin Day

### Who was the best James Bond?

KT Sean Connery, very closely followed by Tim Dalton MD Connery, by a country mile. But the books are better!

### And the best Bond film?

KT *Goldfinger* MD *Live and Let Die* KT I've even plagiarised a line of dialogue in *Dead Gabriel*!

### What sums up the adventures for you?

KT Ha! Karate stunts, as worn by the Goodies whilst listening to T Rex in their penthouse Geh-Carter-style "pad" MD Being in a jam, probably

### Why set the book in the early Periwinkle era?

KT Because Susan Stevens is the most consistent run of episodes of that era, possibly of Doctor Who's history

### In your book on homage or a send-up?

KT Both – and neither. It's a reflection of what the early Periwinkle years have always meant to me – the humour is there because I find a lot of the Season Seven stories very funny. But there's also a dark element to those stories that few Doctor Who before or since had

MD I hope it plots a middle path, extracting the Michael where that is required, but still concentrating on the aspirations and hopes of real people



of significance it possesses at the time of the story. There appears to be more than one genuine Gornian Dragon in circulation, but art forgery isn't the only link with City of Death, Irving Brinsford, first alluded to in that story, makes another literary appearance

Incorporating *Chameleon* (who, conveniently, holds a chair at Bernice's university) is cheerfully shameless cheating on the author's part, since he takes the role of the Doctor for much of the story. Nevertheless, Bernice remains centre stage, her vigour, plus a variety of memorabilia (and easy to visualise) locations, help make this Justin's latest book. But the real star is the plot, an initial mystery followed by a series of progressively more engrossing revelations. The title and synopsis led me to fear that this would be tedious word-and-sensory, but one should never judge a book by its cover, price, or even typesetter's instructions. Gripping

## DOCTOR WHO'S RETURN TO DEVILS END

New Virgin Books Featuring Jan Pertwee, Nicholas Gurnea, Richard Franklin, John Levene and Christopher Barry RRP £10.99 Cat No RTP 1670 Available Now

Originally released in 1991 as *Return to Devils End*, this depiction of a visit to the location of twentieth serial *The Demons* by most of its main cast plus director dragged in places. It has been re-edited for re-release, and now contains amateur home movie footage shot during the making of the story.

Paradoxically, this is precisely what stops it from looking like a home video – "our holiday in Albion" – and more like a professional documentary. It is at least up to broadcast standard and would make an ideal companion to any future televised screenings of the story.

The home movie footage is reissued sensibly to illustrate interviews, points throughout and, alongside some seldom seen black and white location and set photographs, help affable director Christopher Barry to explain how the story was made. Few stories of the time were as location-intensive as *The Demons*, so this experiment works unusually well, and could stand being applied to the later location-only stories. One might have expected to see the cast members rehearsing their old chemistry even as far as maintaining the pecking order of rank, but this film is made truly classy by composer Mark Ayres' daring emulation of

Dudley Simpson's original synthesiser abuse, and director Keith Barnham's adoption of Barry's multi-camera location technique

This passes the test for any film of Doctor Who documentary or journalism – it made me want to go back and watch the original story again

## DOCTOR WHO: THE NOVEL OF THE FILM

Audio BBC Audio Author Gary Russell Narrator Paul McGann RRP £7.99 Cat No 21090 Available 2 June

Paul McGann's ability to narrate a story was proved last year when he read his McEwan's *The Comfort of Strangers* over a series of late nights on Radio 4. He is a performer who, unlike his fellows, lacks thesaurus bellying and studied enunciation, his readings, therefore, sound less like booming oratory delivered in Westminster Abbey and more like a conversational story shared with a friend in a pub.

A drawback of the TV Movie was its pacing, ludicrous scenes sitting precariously on the cusp of the rest of the story. In this is a problem in Gary Russell's book of the film, characters' thoughts are more interesting to read than to watch, and it's still less of a problem in this, the type of the book of the film. Put this on when you're doing the dusting, doing to work, or having a bath, and allow the images from the film to return all at once that suits you.

Paul McGann is, of course, a Liverpoolian and although his rendition of Eric Roberts' Master is spot on, even down to the insane laughter, his Chang Lee is more Bosly than Lee. Although the sleeve credits Gary Russell with adapting his manuscript, there's little missing, and it sounds as though he has simply exploited the opportunity to tighten it up. As a McGann might say: it's sound. **BBB**



# The High Council



Our free-for-all forum for the debate of thorny matters of continuity, canonicity and other long (and probably made-up) words, has been temporarily hijacked. Here Elisabeth Jackson, the caring face of DWM, chooses the best of your solutions to other readers' more, ahem, 'personal' who-related problems...

**My girlfriend, who I've been seeing for six months, thinks I'm mad for liking Doctor Who. The only sci-fi show she'll watch is The X-Files. Which Doctor Who stories should I show her to convince her of the worth of Doctor Who, and how should I 'sell' them to her?**

Call yourself a Doctor Who fan? Come on! The Deadly Assassin, The Caves of Androzoni, City of Death, Genesis of the Daleks, Revelation of the Daleks – the list goes on  
**Stuart Thorpe, Penge**

Don't attempt to 'sell' Doctor Who. Sell the happiness the show brings you. She'll love you for it.  
**Kevin McEldie, London**



I tried selling Doctor Who to my girlfriend by showing her The Caves of Androzoni, throughout which she continually laughed and complained about bad acting (I). No matter how good you know it to be your girlfriend will probably never appreciate Doctor Who's merits. My girlfriend and I ended up turning off the video after 15 minutes and went straight back to bed. Maybe it's not such a bad idea after all – try showing her The Tenth Dimension!  
**Bob Pineda, Wilshire**

The X-Files is dreadfully overstated. Dump your girlfriend for one with better taste – do you live anywhere near Jackie Jenkins?  
**Angela McGinn, Harrow**

With no new series of Doctor Who due in the immediate future, there nonetheless seems to be little point in carrying on as is. I've watched all the old videos countless times, and I don't like the New Adventures. DWM gives me a boost but I've watched it's not enough – I've

even thought about selling my Target novelisations. How can I revive the fan within me?

You need look no further than issue 242 of this esteemed organ, and the article 20 Minutes When You Have

**James Mackinn, Whitby**  
Try watching Crime Thriller. This diluted version will make you realise just what you are missing.  
**Anita Carpenter, Crawley**

Tired of Doctor Who? Hard of life, that's what I say. All of life can be found in Doctor Who, from thought-provoking drama to light-hearted comedy and all shades in between. There may be no sign of a new series, but over 90 stories have been released on video, there are still scans on UK Gold and, although secondary to the scans itself, the books and magazines can help to sustain your interest. There's life in the old dog yet.  
**Jon D Mearns, Hayes**

**I really want to wear my Paul McCartney costume to a school disco because I feel really confident in it, but I'm scared I'll be bullied. What should I say to people who have a go at me about wearing it?**

If you feel confident in it then for goodness sake wear it! If people have a go at you then stand up for Doctor Who and ask if they saw the film. If they say 'yes', ask their opinions on it. This will, hopefully, convince them that there is no shame in Doctor Who, and now that it has won the Best Drama title at the BBC's all-time greatest awards show you have something to back yourself up with.  
**Peter A Rae, Chorley**



I see no problem whatsoever if you are wearing it to a fancy dress party. If, on the other hand, it's an ordinary disco then why do you feel the need to dress up as the Doctor? It's a school disco, not a science fiction convention. If your favourite show was The New Adventures of Superman or The Terminator, you wouldn't dress up as any of them, would you? If you must dress up, I suggest you go as the Master in leather jacket and shades. You'll have more chance of getting a girlfriend then.  
**Daen Tate, Whitehead**

Every time I go on a first date with a new prospective partner, the conversation always turns towards our interests and hobbies. How can I, as a 30-year-old obsessive fan who watches at least one Doctor Who video a day, explain my enthusiasm in terms my date will understand?

Don't. At least not until you are planning to live together!  
**Colin Lamm, Hitchin**



Tell it to them straight, but choose the right moment and don't give them the impression that you're blabbering on for hours about Leda or the Valeyard will not endear you to your new beau. The chances are the only Romana they'll have heard of is the one on Blue Peter. Don't force them to watch the shows if they don't want to – you wouldn't want them to force you to watch Fifi Whiff or Gladstone. You should set aside time in your relationship for you both to do your own thing – it will make the time you spend together even more special.  
**Ananda Ripley, Romford**

I suggest that when you invite your new partner round to your house or flat you leave a couple of well-chosen videos 'casually' lying about. Don't make a big thing about it, just say that you like it but it's just one of the many facts that go to make you the interesting person you are!

Play it cool. You never know, your partner may turn out to be a fan also – there's a lot of us about.

**Michael Brown, Telford**

Are the names in required and how do we find your answers to these queries?

**In the TARDIS restoration video actually visible to viewers in the video?**  
**Tim Miller, Peterborough**

When the TARDIS is back again in Farnham, what happens to Conallan?  
**Alan Jenkins, Bedford**

How can the TARDIS restore when what Erik the Viking is doing at the end of Part One of Time and the Wolf?  
**Kevin Hunt, Ipswich**

Whoever happened to Roberts and the other two missing companions in Earth?  
**Philip McCrory, Chislehurst**

How do the Doctor and Romana get to the bottom of the Rift? Taken on credit at the end of City of Death?  
**Steve Anderson, Dover**

In UNIT HQ are building or reveal different ones?  
**David Shawdon, Ellingham**

When has Christopher and Barbara Wright return to London since 1966, how do they explain away the sudden disappearance of other Susan Foreman on the very same night in 1955 that they, too, vanished? And where has Barbara taken those escapees seen in the Church?  
**J. Martin, Sharnley**

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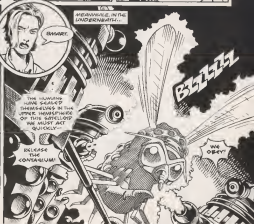
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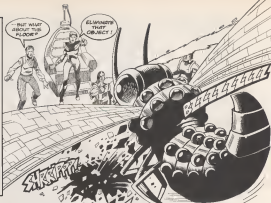


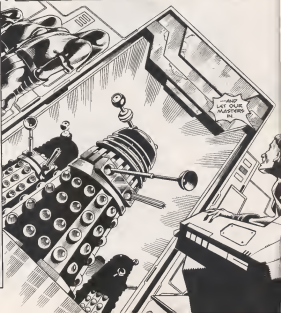
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# LICENCE TO KILL

**P**eter Darvill-Evans is a man with plans. I've only taken the first step of my career and he's already explaining what he'd planned for the New Adventures to continue without the Doctor from the very beginning.

"Right back to 1991, when I was putting together the guidelines, I conceived the New

that Virgin Publishing seems both the newly-regimented Doctor and the TARDIS when its current licence expires this month. "I started talking to them in May 1995 about growing the licence," says Darvill-Evans. "Over those two years before the expiry of the licence, I wanted to know that we were going to get a good deal out of it, and also at that time it didn't look like a TV Movie was

ishtar, the terrible Hoothi, the cruel and chitinous Chelonians... Some of the Doctor's most fearsome adversaries have been bred behind a chrome and glass facade in London's Ladbroke Grove. But no more. As Virgin Publishing's *New Adventures* bid farewell to a certain Time Lord, Matthew Jones uncovers their plans for a Doctorless future...

## "The New Adventures were always designed to go on without the Doctor"

*Peter Darvill-Evans*

Adventures is more than just a series of TV tie-in novels. At the time I conceived that *Doctor Who* would never come back on television and therefore I planned the *New Adventures* so that they could carry on for as long as I wanted in *Doctor Who* detached. I always thought I could make the *New Adventures* strong enough to survive on their own, from the very start I decided that we would develop characters who would have a life of their own, and that authors would be able to use each other's characters so that there would be a coherent and cohesive setting against which every author could set their story. The *New Adventures* were always designed to stand on their own two feet if they had to."

Of course, as readers of *Guidley* (London) will know, the opposite has happened. BBC Books has decided to publish its own series of *Doctor Who* novels, and has indicated

going to happen, but in fact we didn't get to know the licence and make sure that they were probably being told not to. Not for any sinister reason but because within BBC Worldwide there was a feeling that there was going to be a TV Movie. In the early months of 1996, we got a letter from BBC Books saying they were not going to revive the *Doctor Who*. It was all very disappointing, but there wasn't any great deal of mystery about it. It seemed to us that it was a real shame to just fold up and pack away all of these wonderful characters and the background we had created and to stop using this school of authors that had grown up around *Doctor Who* fiction publishing. And so we were looking at ways of using all of these resources, and the only way we could think of was to carry on publishing the *New Adventures*. But not *Doctor Who* books. We're not going to use any of the characters from *Doctor Who*, we'll only use characters from the *New Adventures*. And we think that will be more than enough of a background to work from."

### VIRGIN TERRITORY

Shelf life's Dave Owen dives headlong into sixty-odd New Adventure novels – and emerges, bleary-eyed, clutching a host of fascinating NSA facts

### Genesis

The first *New Adventures* novel, *Terrestrial Genesis*, published on 20 June 1991. Its author, John Peel, and then series editor, Peter Darvill-Evans, agreed that the Doctor and Ace should be exactly as seen or unseen. The *Mean* of the World would disappear during an episode concerning the



box on the book, as depicted by a picture of a television set. The opening ruled in the current stage play. Virgin approached the Press Corporation Commission about this, to no effect. **Timeline** Darvill-Evans devised the *New Adventures* theme linking the first four books, all by previously

published authors in the story. Darvill-Evans' presentation is reminiscent of a 'New Adventures' book. Paul Cornell, who was a key figure in the last completed *Resurrection* (fourth in the series) before *Terrestrial Genesis*, was once again *Exiles* (second). Paul says *Terrestrial* to establish a character out of this novel. **Location** *Terrestrial* is set in the heart of the new authority referred to both by the first and second

I find myself wondering exactly who told what is left after the Eighth Doctor has set the coordinates of his newly reborn TARDIS for the flight of BBC Books? Well, here are the *New Adventures* added to the *Doctor Who* universe? Says Darvill-Evans: "The first thing I was this business with Ace, getting rid of her and then bringing her back as an adult. I think I wanted to do with Ace was to get rid of her as a teenage with teenage angst and bring her back as an adult without teenage angst. And what an adult. A lot of women did was bring her back as an adult with teenage angst which wasn't really what I intended. The second and rather more successful attempt was the introduction of a new companion, *Terrestrial*. And then the next one was to get it again and again..."

"I always assumed that most of the stories would have been set in the future because it is so hard to imagine the technology and all of the changes that would take place. So sitting there with the most modern technology, the obvious thing to do. And again I set out to create a self-contained future history."

With the Doctor gone, his companions have the opportunity to step into the spotlight and have adventures all of their own. And indeed, *Terrestrial*'s time is particularly well represented in the novel, with more than a dozen years in that time. However, I'm left with a sinking suspicion that this isn't only what makes the *New Adventures* so special...

The first three books in the series, published very early in 1991, were fairly straightforward, well-written, and often quite good at times. Despite their "too broad and too deep" blurb, the differences between these novels and the novellas which had preceded them were certainly evident. *Terrestrial* (the second *New Adventures* novel) is a fairly good example of the pulp adventure serial, with the Seventh Doctor and Ace being chased through a gaudy





unlocks exist; together television audiences come to life to hunt an elderly actor lost in nostalgia. But what has excited at the core of every *New Adventure* is an adversary, their terrible plan, and a few unlikely heroes willing to risk their lives to stop the Villain putting their plan into action.

And this is what makes the *New Adventures* so special: The Doctor's companions and their friends are not gun-toting cynics blasting aliens at every turn, but rather ordinary people struggling to do the right thing. This is surprisingly rare in space adventure fiction. The series found its stride in the 'alternative universe' storyline which began in 1994 with Jan Mortimer's *Blood Heat* and was concluded four books later in Paul Cornell's *No Future*. Not only was this five-volume story about the consequences of Mortimer's 'Time Meddler'—having interfered with history, but it also told the story of

Bernice, Ace and the Doctor's changing association. Over five books the relationship between them deteriorated to the point where Bernice was secretly thinking of leaving the TARDIS and Ace appeared to betray the Doctor to their enemy. It was only in *No Future* that finally they found a way to live with each other. The Doctor learned to accept Ace as an equal and to respect her choice to live a soldier's life, even though it wasn't the life he would have chosen for her himself.

There are few other TV tie-in novels that have given such thought to character development. Compare the *New Adventures* to the *Star Trek* or *X-Files* original novels. Whereas those books are styled as television stories which are lacking pictures and a soundtrack, the *New Adventures* have taken the ethos of Doctor Who and developed it for the printed page. The books provide the opportunity to directly tell the reader the character's thoughts. On television the story is carried by the script, the actor's facial expressions and intonation, and enhanced through music, lighting and effects. In novels, generally speaking, it is the feelings of the characters which are paramount. This emphasis on character development has meant that the plots—in as well as including chunks of space adventure—have been moved forward by the characters' beliefs and concerns.

valued by Bernice's search for her father and her attempt to bring the three most important men in her life, Jason, the Doctor and her father, together. Seven books later, Bernice and Jason's marriage collapses under the strain of their chaotic and macabre lifestyles.

This is not to say that Doctor Who books shouldn't be about villains, monsters and their terrible plans for intergalactic conquest, but rather the *New Adventures* have shown us that such stories are so much more entertaining if the heroes are three-dimensional people with real and complex lives.

No where has this been more clear than with the character of the Doctor himself. Denied the possibility of engineering the Doctor themselves, the Virgin editorial team has confined itself with allowing him to develop as a person over his 59 adventures (not counting



## "Bernice is not a gun-toting femme fatale or a man with breasts"

Rebecca Levene

*Death and Diplomacy* is, on one hand, about three mighty empires pitted for war, but it is also the story of how Bernice meets her husband, Jason Kane. There is a lovely gag at the end of the book where Bernice, having introduced her fiancé to the Doctor, suddenly panics and blurts out, "These don't kill him." This is, of course, a reference to a previous book, *Love and War*—in which the Doctor allows Ace's lover to be killed in order to defeat the monstrous Hothli. But it also highlights the way that companions' loves do not survive the traditional Doctor Who story. Within the format of the television programme, romantic sub-plots were usually either artificially brought to a close with a few shy glances or a stray laser bolt. In the *New Adventures*, the companions' personal lives have become an equal part of the adventure. And indeed, the following book, *Happy Endings*, told the story of Bernice and Jason's marriage. In one of my favourite books in the series, *Return of the Empty Dad*, the plot is non-

Betwixt! His personal history has been explored in Mike Platt's excellent *Galadriel* stories *Labyrinth* and *Car's Cradle*. There's *Galadriel* as well as Lance Parkin's *New/Many Adventures* crossover, *Cold Fusion*. His reasons for choosing to be a hero and his quiet, non-possessive love for the unknown have been evocatively themes of many of the stories. We have come to know the Seventh Doctor a great deal better through these adventures. He remains an arch-maniaculator—a being who even sacrificed his own previous incarnation to allow his current persona to be born. But he is also the most warm, caring and genuinely loving of all the Doctors. In the first book of the series, the Doctor gives up his special power to live among us on Earth as a human being. Paul Cornell's *Huana Nuvay* allows the Doctor to step outside of himself in order to discover who he really is. In a beautiful, emotional moment, the Doctor says goodbye to the woman he loved when he was a mortal man.

author Paul Cornell. It's a sequence of vignettes. The Planet With All Doors, Wesley succumbs to the charms of a seductive Chris Cwej and dreams of making three other cats in the TARDIS. Much, white and red, representing the Three Gods of Galadriel. They are joined by a mongrel lady who symbolises the rose-woman later to appear in *Labyrinth*. We can guarantee that Wesley was aboard the TARDIS throughout the events of the TV Movie, as the Doctor doesn't

bequest him to Bernice with the leaves in *The Dying Days*. Perhaps it was Wesley who let the Master in.

### Friends like These...

After Bernice, companions were expected to emerge naturally from the *New Adventures* rather than be created independently. According to Andy Lane: "While writing *All Consulting Firms*, I was

told by Peter Davison-Evans that Sherlock Holmes and Doctor Watson would become the new companions."

Even when I finished the book it was on the cards—hence the ambiguous ending. Early on in the writing of *Greatest Hit* Paul Farmer was a man and an old tramp named Tom became the new companion.



### Ace's Night

The Doctor left Ace behind at the end of *Love and War*, but she returned together—and older. In *Desert Realms* thought they'd seen the last of her again in *Star Trek*, but she subsequently popped up in *Head Games*, *Naggy Endings*, *The Death of ATARD* and *Emphases*.



## THE HIT PARADE

**Field Links columnist, New Adventures bike, Barry-lover and friend of Riverside**  
Matthew Jones peruses his book shelf and picks out ten well-thumbed paperbacks – one for each of his favourite authors



### 1. **Algebra Module** Paul Garrett

"Paul occasionally reminds us just why Doctor Who is so special and so worth loving with all our hearts. The idea of the Doctor making himself human in order to find some rest is so beautiful it still makes my eyes prickle with tears. And of course the Doctor would fall in love, what else do humans do?"

## 2. The First People Were Ancestral

"Everyone means that this is an fun M. Banks rip off, but I actually prefer this to some of his Culture novels. It's also the first stopper since J.G. Ballard's *Vermillion Sands* that I would actually like to live in."

### 3. The Highest Science

"Garth knows what we fans want and over seven books has perfectly given it to us. Garth remains the only New Adventure author who writes books like four-part television stories, only better than the stuff we put on the box."

#### 4. **multichannel** Mark Codes

"A charming, warm, nostalgic book, born out of Allen's quiet love and respect for the programme. Lovely."

### 5. Nature Of The Living And Kala Ghosia

"Kate writes beautifully for the Seventh Doctor. The scene where Bernice wraps her arms around the wounded Doctor and whispers, 'I can't think of anything clever to say, please don't die,' reminds me just how much I care about these people."

### 9. *Tomocorynus*: *Basileus* *Tomocorynus* Blake

"I read into it an hour and then I read it again. It's easily the best thing Terrence has ever done. His depiction of the Nazis is straight out of an episode of *Wonder Woman* but the book moves at such a speed that you don't even question it's simplicity. The moment where the Doctor indirectly tells Ace that he loves her made me catch my breath."

**7. Damaged Goods**  
**Wesley T. Boyles**

"Captures eighthies despite perfectly Russell writes like an angel about the demons that brought it. The story contains a genuine human tragedy at its heart."

### B. Just War Lesson Plan

"This is Bernier's book and rarely has she been so well written for. The sense of oppression on the island haunted me for days. And I was genuinely worried for Bernier's life when she was tortured by the Naze Wazir. Makes it all!"

9. **Workshop:** Andrew Cartmel

"Cartmel probably doesn't like Doctor Who very much. He certainly paid little more than lip service to the character which is a bit much in a series of TV film novels. He is, however, the best storyteller the series has."

#### 18. Diversity Manager

**Jim Mortenson**  
"Hilariously paced, Jim Mortenson's witty first-person narrative keeps you guessing right up until the end. Seriously undeniably." —



ponses delisted was the nature of Bernice and Jason's relationship, with several of the writers quite perturbed that a divorce was on the cards. I asked editor Rebecca Levine why the post hit fast down. "It was a very difficult decision to make. I didn't want to end the marriage originally, but everyone kept saying to me, 'Oh, you are going to have to lose Jason!'" I thought about it for a while. I realized that we would have to lose Jason because books whose central character is happily married don't work. "I pressed for a reason. 'I think it's the sense of danger one month for adventure stories. Bernice needs to be absolutely alone. There is also a question of realism, if you are happily married you just don't go off and have adventures.'" While the marriage is over, Bernice's relationship with her father is not necessarily closed. Bernice has come to her in two of the first five happens next will depend on the resolution.

I asked Rebecca how she saw the books differing from the Doctor Who stories. "The mood of the books is going to change a lot. The catchphrase is, 'Science fiction has never been this much fun.' We want these books to be very entertaining, they will be action packed adventure stories with an element of humour in. Although they won't be funny they won't be killing over funny, but we expect them to have humorous touches in. They will have darker touches too but we want them to be fast-moving, fast-paced stories."

"Given that we've got all of that and that several of the authors writing for the series carry with them their own constituency of followers," adds David Evans, "I don't think that a science fiction series could get off to better start. We've got more going for us than any other book launch could."

Nein, wir sind hier!

**Illustrations** Center spread: Sophie Lottel models the Art sculpture designed for her by artist Roddery Ponce. Photo ©Peter Prokoff. Page 35: Chloé Dool and Raz Fennell, an artist duo, designed by Tony Walton. Page 39: a conceptual sketch of Benito Summerfield by Lee Sullivan. This page: the original design for the Nevada Cancer's just-White Zirconia gift, also by Anthony Walton.

"I know everything I am," he says, "and that includes the knowledge that I want to be me."

The new writers took one of Terrance Dicks' increasingly strident advice: the Doctor and not only turned it into his personal code, but made it the foundation of a style of adventure writing: series of novels about heroes who are never cruel or cowardly and who look for non-violent solutions in the midst of war. The novels have recently been praised by Britain's premier science fiction and fantasy magazine, *Interzone*, who described the Virgin editorial team as having "discovered several new writers of real talent," naming both Gosnell and Kate Orman. It is rumoured a series of TV tie-in novels to be given that kind of attention by the mainstream science fiction and fantasy community. And this reflects not only the talent of the series' most popular authors, but an editorial team who have consistently dared to take risks and not satisfy commissioning novelists' inevitable stories.

During the summer of last year, a series of meetings between the Virgin editorial team and some of the series' authors took place to explore what

The *New Atlantis* might look like life when the Doctor and his ladies explore it. It was quickly agreed that series would focus on Fleming's new life as a Professor of Archaeology on the planet Delphi (named after a Virgin employer who happened to wonder into the meeting room to see the photographer). The planet Delphi, located on the edge of human-controlled space, is a world where many can come to trade and exchange ideas. There are some very shady goings-on too. Various human and alien criminal enterprises use Delphi as the base of operations, taking advantage of the free transfer of goods and information. This settles above Benny's adventures to make use of a wide variety of styles and genres: campus-based murder mysteries, adventures in space, or intrigue among the warring factions on the planet. There would be no continuity references, no old monsters, no angst and no sign of the Doctor.

Attending these meetings as a potential writer of the one of the books, I was struck by both the diversity of opinion between the writers and the amount of concern and care they had for Barrera and her friends. One of the most contentious

making usefully obscure (the use-2000 copyright name Dorothy). There's no reason why she shouldn't appear alongside Berke, Chris Cox et al in future Doctorless New Adventures. We can't bear to let her go.

Wardlaw, Lillian

In grand Doctor Who tradition, several DVDs originally bore provisional titles substantially different to those they ended up with. *Stand Up, Pans! Heaven! Hell!* and *Mad About the Boy* in the UK.

We feature Toy Soldiers (Toy Soldiers), Butterfly Wings (Set Pieces) and Big Trouble in Little China (Nature of the Living Dead).

East, Beverly

in their June 1995 guidelines for prospective authors. Virgin recommended that they read at least a core set of the books: *They Ain't Noisywink*, *Exiles*, *Tropic*, *First Frontier*, *Warlock*, *See Place*, *Human Nature* and *Original Sin*.

Pharm. & Biotech.

There has only been one New Adventure featuring the Eighth Doctor (The Zygon Days), but he may have made a few cameos in the books running up to it. That could be fun in *Demigod* Google (author Russell Davies

is joy about the men with wavy hair and a silk cravat. There's an unidentified future Doctor in *Kate O'Brien's The Room With No Doors* and Raz meets an alternate Doctor in *So We'll*

See whose description happens to match the English Doctor's completely.



# The Telesnap Archive

During the seventies, many episodes of *Doctor Who* held in the BBC archive – mainly from the early years of the programme – were destroyed by the Corporation, and have been lost for ever. Fortunately, at the time of broadcast, a number of the producers and directors of these series employed freelance photographer John Cunn to obtain a series of off-camera photographs of their episodes. These photographs – known as 'telesnaps' – now form the only visual record of some of the Doctor's greatest adventures.

## The Macra Terror

Episode 2

by Ian Stuart Black

Directed by John Davies

Transmitted 18 March 1967

### DOCTOR WHO

The Doctor has found an opening through which he and Mirdok can escape the holding site – and Oia's guards. Peering through the gap, fugitive Mirdok shrinks back. "No," he whispers. "Look out there."



The Doctor leans forward, scanning the night. "I don't see anything," he says. "In that patch of moonlight," Mirdok urges. "I told you I'd see them." Crawling out of the darkness is an enormous crab-like creature.



### THE MACRA TERROR



### SCENE 2



Oia, flanked by his guards, hears Mirdok and the Doctor talking. Mirdok surrenders himself and tries to explain to Oia what they've seen. The police chief is disinterested, even when the Doctor confirms the sighting.



"We don't want to know what the stranger thinks," sneers Oia. Mirdok, apologises to the Doctor. "Revan is the last thing a man like Oia will listen to," replies the Doctor. The pair are marched off to the Pilot's headquarters.



Meanwhile, the Pilot is dictating a memo to all workers. "The gas from the pits must be kept in constant supply," he dictates. "Remember, the life of the colony is dependent upon this gas."



"All industry and activity..." The Pilot's dwe is interrupted by an emergency message. Responding, he is told that Oia has captured both Mirdok and one of the strangers. "Bring the stranger in," instructs the Pilot.



The Doctor and Oia enter. The police chief informs the Pilot that the Doctor and Mirdok were found in the new buildings. The Pilot denounces Oia, announcing that he will conduct the investigation personally.



While the Doctor inspects upon the colony's sophisticated communication and surveillance equipment, the Pilot tries to impress upon him the seriousness of his crime, and asks why he was with Mirdok after being told that he was dangerous.



"I'm not so sure," says the Doctor. "He suffers from hallucinations," stresses the Pilot. "Does he?" asks the Doctor. Oia interjects, reporting that Mirdok has made a statement. "It completely changes the situation," he says.



"The Doctor wasn't helping me," announces Mirdok. "He was trying to make me give myself up." He adds that the Doctor wasn't given the opportunity to explain this at the time. The Pilot apologises to the Doctor.



The Doctor thanks Mirdok. The Pilot tells the Doctor that Mirdok will remain in the hospital where he will learn to co-operate and obey. "Just like the rest of us," he adds. "Why do you want everyone to be the same?" enquires the Doctor.



Force is sometimes necessary to maintain 'healthy happiness,' explain the Pilot. After the Doctor leaves, the Controller appears. "The Doctor and his friends are to begin the advantage of high powered adaptation at once," says the voice.

"They must begin to think like members of the colony," it continues. "We cannot have cynicism from these strangers." The Pilot passes on these instructions. "The process is to begin immediately," he orders.

"This is an emergency," says the voice, growing maniacal, hysterical. "No one in the colony believes in Mera. There is no such thing as Mera. Mera do not exist. There are no Mera!"

In her sleep-cubicle, Polly is bloodily unaware of a soft voice reverberating about her. "The sleeper must relax and believe," it states.

"Everything in the colony is good and beautiful. You must accept it without question," the voice lolls as it floats through Ben and Jamie's shared cubicle.

"You must obey orders," it tells the sleeping Ben. "The leaders of the Colony know what is best," Jamie sits awake. "In the morning when you wake up you will be given some work."

"You will be glad to obey. You will question nothing in the colony."

Jamie wakes suddenly, and calls out to his friend. "What is it?" murmurs Ben sleepily. "I heard something," says Jamie. Ben dismisses Jamie's claim that he has heard "an evil voice" and advises him to go back to sleep.



"We've got a hard day's work ahead of us," he adds. "Why do you say that?" asks Jamie, confused. "We've got to do something to help out in the Colony," replies Ben.

"You sound just like that voice," accuses Jamie. "This Colony's all right. It wouldn't be too bad to work here," says Ben. "I've never heard you talk that way," replies Jamie, worried—but Ben has already fallen back to sleep.

The Doctor looks in on Polly.

and hears the voice whispering. "You will not resist the sleeping gas. Resist deeply—in the morning, when you wake, you will obey."

Examining the walls of the cubicle, he finds a thin piece of wire set in the wall above his sleeping companion. The Doctor finds the device and seizes Polly.

"What happened?" she yawns. "I think you've been listening to some very bad advice," he replies, telling her to forget what she was dreaming. "Don't just be obedient," he says. "Always make up your own mind."

Suddenly remembering his other two companions, he rushes out. As he searches the wall Ben wakes up. He questions what the Doctor is doing, and tells him that it is against the law of the Colony. The Doctor finds the wire and destroys it.

"Now you'll get charged in jail," says Ben. Polly is concerned by Ben's behaviour and asks him what's wrong. "He thinks he knows best all the time," says Ben, pointing to the Doctor, "but this time, he's wrong."



Jamie wakes up and tells the Doctor about the "wire voice." "That's a good sign," says the Doctor. "That means they haven't been able to get very deeply into your brain." He then traces the wire above Jamie's bed and destroys it.

Angry, Ben tells them that they are looking for crashing the Colony's equipment. Polly tries to reason with him, explaining that the Colony was trying to make them believe a load of rubbish.

"Rubbish! It's not rubbish," snaps Ben. "Control knows what's best for us," he says, clearly. "The Doctor's causing trouble," he continues. "I'm going to turn him in."

"You don't know what you're doing," says Jamie, trying to restrain his friend. The Doctor tells Jamie and Polly to release Ben. "We can't let him go," argues Jamie. "You'll have to," explains the Doctor. "Violence'll get you nowhere."

Polly says they should leave, but the Doctor refuses, telling them that they cannot leave Ben. "He's not in control of his actions," he says. "He's been given a series of instructions and he can't help himself."

Returning with Gls, Ben accuses the Doctor of destroying the equipment. The Doctor and Jamie are arrested. Ben suggests that the Doctor should be taken to the hospital. "He needs correction more than Medok,"

At the hospital, the Pilot watches on as Medok receives further indoctrination. "He's too far gone to help," the Pilot remarks to a medic. "He'll never be happy like the rest of us. All we can do is send him to the pits for life."

The anguished Medok, resisting the treatment, cries out: "Can't hide the truth!"

The Pilot receives notification of the Doctor's arrest and leaves Medok to the medics.

Polly, upset by Ben's betrayal of his friends, decides to find out where they've been taken. "You'd better stay here," Ben warns. "Go on then," Polly snaps, "report me." Outside, she looks back and sees that Ben is following her.

She runs towards the building site.

and hides in one of the unfinished houses. Slowly, Ben follows her.

"Polly," he calls, "you'll be in trouble." He starts scanning the incomplete structures looking for her. "You must obey Control," he states.

Polly accidentally dislodges some slats; they clatter to the ground. Ben immediately heads for the sound.

Hearing Ben's approach, Polly clings to the shadows.

Ben catches her and tells her that she must return to the Colony. "What's the matter with you?" she wails. "Wake up!"



Suddenly, Polly screams. "What's the matter with you?" demands Ben. Visibly shaken, Polly points into the night. "There's nothing there," he insists. "There was, I saw it," she maintains. "It had claws like we use on the Time Scanner."

Suddenly one of the crablike creatures appears. Ben is dumbstruck when Polly asks what it is. "There is nothing evil or harmful in this Colony," he reassures — and denies that there is anything there.

The creature extends one of its claws and grabs Polly. She screams at Ben to help her as the creature tightens its grip. Ben arms himself with a piece of wood and furiously lashes out at the creature.

The creature relinquishes its grip and backs away from the terrified girl.

"I think he's going away," says Ben breathlessly.

Sitting down, Polly begins to sob.

"Ben, behind you!" she shouts suddenly.

Another creature slowly lumbers out of the darkness towards them.

"There's another one," Polly screams. "Look, they're all around us!" Several of the creatures start to converge on their position. Ben tells Polly to make a run for it.

Meanwhile, the Doctor admits destroying the "nerve circuits" and, entering the Pilot's office, finds another. "Even you are subjected to this form of subconscious control," he says, fixing it. Polly runs in and tells them what she saw.

But, hesitant, Ben denies seeing anything. "There are no such thing as Macra," he states. The Doctor says that Ben is under the influence of the forces at the heart of the Colony, and demands to know who really controls the Colony.

In suspense, the Pilot contacts Control. The face appears, the voice claims that Polly has been hallucinating. The Doctor and his friends, believing the image to be false, persuade the Pilot to ask the Controller to show himself in person.

"That's set the cat among the pigeons" says the Doctor as the picture fades. "This is your Controller," says the voice, a wizened old man appears on-screen. The travellers demand to hear the man speak.

"You will hear him," says the unseen voice. "Speak, Controller, speak." The old man looks nervously to one side. "Am I to speak?" he asks. "Tell the strangers to believe and obey," the unseen voice commands. The old man agrees but is slightly hesitant.

The traveller watch in horror as the claw of a Macra enters the picture and drags the old man away by the neck. The Pilot orders the strangers to be taken the pits. "Macra!" screams Polly. "There, it's all true! They're in control!"

WRITTEN BY  
JOHN DAVES  
DIRECTED BY



# Timelines

compiled by Alan Barnes

Send your letters to **Timelines**, Doctor Who Magazine, Marvel Comics, Panini House, Ceech and Horses Passage, The Furnace, Tisbury, Wiltshire, Keet TQ2 5UJ or e-mail us at [doctorwho@rednrgs.demon.co.uk](mailto:doctorwho@rednrgs.demon.co.uk)

## 25D (AND THEN SOME MORE)

I just thought I'd confirm what a wonderful wonderful issue **DWM** 25D was. With just one issue it's all changed! From the best cover in years (it was as much as I could do to get past it) to different everything – The Daisies, 25D **DWM**s in one mag, Collectors' Heaven, an ad subscription offer, the reader's 10 greatest moments, Sarah Jane, and even barbed wire in the Genesis of the Daleks Archive – I never dreamed it was all possible. And how could I forget the posters? Just one thing, at only one mag every four weeks is it possible to have more somewhere – maybe some space?

Aaron Donatt  
Wokingham, W. Yorks

Only one mag every four weeks, Aaron? What do you want, blood?

Your new top-6 neo-scientist look is truly wonderful. It is great to see the mag run by fans who appreciate the Graham Williams era (let's face it, I always hated the comic strip – now, since *Ground Zero*, I love it). But please restore the Archive to the pull-out and keep feature that I have been pulling out and keeping, and please, please, PLEASE keep the diamond logo proudly displayed on your cover. How could you possibly think of replacing her?

Simon Fisher  
Canterbury, Kent

I'd just like to congratulate you on **DWM** 25D – it's quite an achievement. The new look really works. I was quite surprised not to see the Archive in its usual place in the centre of the mag, but I suppose there can't be that many people out there who pull it out to keep. The new look does make it easier to read.

The Life and Times of Jackie Jenkins was brilliant, almost good enough to compensate for the absence of *Rud Link* which, I trust, is only missing a temporary departure.

Finally, under no circumstances change the logo! The diamond is infinitely superior to that other monstrosity!

John Wilson  
via e-mail

## DISLOCATED ARCHIVE SHOCKER

Oh **DWM**! Not

Just what is the point of running the eight-page pull-out Archive section for about three or four years for us loyal readers to pull out and collect, making up a superb reference system which thanks to Andrew Pixley's meticulous attention to detail gives publications like the *Handbook* series a run for their money – only to have that visionary designer Paul Vyse redesign it so that the pull-out Archive can't be pulled out?

Don't get me wrong – the magazine has never looked better. It's wonderful in every other aspect, but please return the Archive to its rightful place. Perhaps you didn't think anybody actually used the Archive in the way intended? Or perhaps you just don't think?

Don't

John Partington  
Widley, Hants

As much as the new look is appealing, was it really necessary to move the Archive away from the pull-out centre pages position it has enjoyed for the last few years? After all, you were halfway through the stories using the pull-out format and it seems a shame to change it now I've been collecting the Archive in a binder and, slowly but surely, Andrew Pixley's articles have been forming the absolute definitive work on Doctor Who's production history.

On the plus side, I enjoyed the article on **DWM** itself, and *A Life of Matter and Death*. Having read the series since issue 1 (and I have the UNIT membership card to prove it) it was fun spotting all the familiar faces in the strip. Bring back the *Freelink* Warriors!

Go with the TV Movie logo. It BBC Video and the new books are using it. Isn't it probably best that you do also (wasn't that the reason for changing back to the diamond logo)? I wasn't particularly keen on the diamond logo – I miss the neon one.

OT Spafford  
Bosley, Merseyside

Okay. The Archive was moved away from the centre section only after a great deal of thought – and was done for several reasons (and certainly not just because we felt like it). Firstly, losing

## LETTER OF THE MONTH

The (predictable) backlash backlash! I think that some of the people criticising Gary Giffert is a bit late in **DWM** 24B (*Timelines* **DWM** 25D) have missed the point. The main gist of his argument is in the last two paragraphs, where he shows how some people often shun things like Doctor Who in favour of other recent series. What seems to keep a large chunk of The X-Files and since watching it is a result of his own and its freshly directed issues. In short, it has gained a certain credibility, seemingly mature people talk afterwards not about how obviously scripted or quickly acted an episode is, but about how horrific a scene or storyline is. Remember those 1960s days when the hardest eight-year-old in your class would tell you how he had watched *A Nightmare on Elm Street* all the way through?

Because I currently lack the credibility, it is difficult to get across to some people that I don't watch Doctor Who due to some childish and sensitive notion, or to admire its effects (good or bad), but because of scenes like those detailed in **DWM** 25D (70 comments –!) because the script can be a sublime joy to read though on their own, because a true maturity can be glimpsed beneath the plotting.

It's fine if someone likes The X-Files. It's fine if someone hates Doctor Who, but what gets annoying is when people dismiss a series for all the most superficial and wrong reasons. **DWM** 24B's editorial articulated a frustration with certain blinkered fans of mainstream programmes who point to the media's perception of Doctor Who as a load of silly costumes and fancy sets.

It is not about which series is best, it's about why any series is best. The reasons given by Gary, right or wrong, steer the debate on the relative merits of our favourite television series into the right sort of area. In the end, all production values will date, and it's up to the talents of any programme's writers and actors to determine whether what they and us up with a *Black Roger* or *The Prisoner*.

Patrick Bell  
via e-mail

The full-page cover picture actually increases the amount of text we can fit into each feature. Genesis of the Daleks was several hundred words longer than usual, for example. Secondly, due to technical considerations, it's impossible to make up full-page pictures from the stills available from certain early stories – just as the *Plotters*, for example – and the Archive format needs to be flexible enough to accommodate the various materials available from every serial if we are to complete the project. The number of good quality photographs available has restricted our selection of stories suitable for the Archive throughout its past, with the new format this is no longer such a high priority. We do understand the frustration of



Machine Head – one of the popular *Freelink* Warriors



these regular readers who have been treating the Archive as a detachable supplement, but a number of previous Archives, particularly in Specials, have been impossible to pull out before (including significant serials such as 100,000 BC, The Tlaxcala of Wang-Chang and Remembrance of the Daleks). Rest assured, we still consider the Archive to be the centrepiece of DWM, despite its repositioning!

And now... that great logo debate!

## KEEP IT, YOU FOOLS!

So, you want us to vote for your new cover logo, do you? Well, let's take a closer look at this 'dash of the stars'!

In the red corner, the diamond logo – lovingly crafted by a senior BBC designer, equally lovingly modified by DWM to preserve its stylistic integrity in its new role. In either case, a logo which is considered a classic of modern graphic design – striking, simplistic and instantly recognisable.

In the, erm, purple corner, the circular logo – some bibles at DWM praise the title graphics from the film which will ultimately be seen as striking the death blow to the series over what might be the Seal of Resurrection (you need to look a couple of times to be sure). And then he colours it in with yellow, orange and purple foil tips. Hilarious.

Result: diamond wins by a knockout in the first round. There is much rejoicing.

Steve Roberts  
via e-mail

## CHANGE IT – CHANGE IT NOW!

I agree with Patrick Bell (DWM 250) about the Doctor Who logo. Changing it probably helps the future of the Eighth Doctor.

The swanlike logo is famous worldwide. However, since the TV Movie was produced I personally think that the future lies with the McGinn logo – it's got that Gallifreyan touch for the rhinets.

Richard Davis  
Stowmarket, Suffolk

So far, the logo question remains pointedly unresolved. Do we retain the dusty diamond device, or upgrade to the swanlike McGinn badge not demonstrated for us? It's neck-and-neck at time of writing – and we've yet to see a winning argument demonstrated by either side in the absence of a clincher: we may yet determine DWM's future emblem via a method of which our hero would heartily approve – namely, the toss of a coin.

Alright, so we're teasing you. Maybe. You've got until 5 June to convince us – one way or the other.



## CRAZY CAPTION 245

Growing pains, eh? Oh! Shortly before DWM 250 went to print, our beloved Crazy Caption competition grew a strange beard, donned a shaggy kaftan and announced that it needed to "find itself", was off to travel round the world – and nothing we could say could change its mind. Teenagers, T1, S48, with only a perished pair of mountains, a warped Leonardo tape and a stolen copy of the easily accessible Travels without the TARDIS to help it on its way, we're gleefully confident it'll come running back to Monday before too long. And so to the winner of Crazy Caption 245, published way back last October, the respondent whose baddest (shown) dictated our collective misery: born the next was David Martin of Dintford, East Yorkshire, who received the electricity chukka-then PROSE video Universal's Seville, courtesy Naxos Pictures, for his labours. Meanwhile, an honorable mention goes to Shaun Connolly for his contribution: "So, who's got the lead in this episode?" Leigh Neville's entry made us laugh his drink, but his hilarious this-is-a-guy was sadly deemed unsuitable – say, acceptable – by our collectors. The little scamp!

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THE PIT \*  
RETURN OF THE LIVING  
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ZAMPER



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# THE AMBASSADOR OF DEATH



## EPISODE 1

The Brigadier is at the Space Control Centre, watching on as Controller Ralph Gonsch and Doctor Ilseano Talskian supervise the docking of the Recovery 7 capsule with Mars Probe 7; there has been no contact with Mars Probe 7's crew, Frank Michaels and Joe Lefoe, for seven months. As Recovery 7 docks, a beeping sound is heard and contact is lost with astronaut Charles Van Lyden.

The Doctor and Liz, after attempting repair to the TARDIS console, have been watching the mission via a live television broadcast, recognising the sound, the Doctor turns to the Space Centre and explains that it is a coded message. The message is received by noise static – which the Doctor claims to be a reply emanating from Earth.

UNIT triangulate the signal's origin,

pinpointing it to an abandoned warehouse nearby – where UNIT troops, led by the Brigadier, are held at bay by a group of armed men. The men are under orders not to kill; the mystery man in charge of them evades UNIT. At Space Control, Gonsch discovers that the capsules are threatened by solar flare activity. Hearing recorded the message, the Doctor and Liz enter the computer room to decode it – only to find Talskian pull a gun on them.

## EPISODE 2

Talskian denies the tape, but – after the Doctor has made it apparently vanish by "transmigration of object" – the arrival of the Brigadier causes him to flee empty-handed. Interrogating one of the men captured at the warehouse, the Doctor surmises him to be an Army sergeant acting under orders.

The capsules separate and, silent, Recovery 7 heads for Earth; it lands safely in England, but the three astronauts refuse to emerge. As Recovery 7 is taken back to the Space Centre on a UNIT conveyer, a hijack attempt is made by the mystery man and his associates; initially successful, it is only foiled by the Doctor's intervention – and his employment of car Bessie's "anti-theft device". Recovery 7 reaches the Space Centre.

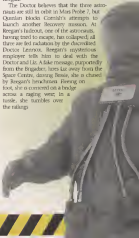
Having overcome Talskian's computer sabotage, Liz has deduced that the static was an attempt at communication. The Brigadier and Doctor confront the man in charge of the space programme, Sir James Quinlan, leaving security trails and a conspiracy – unaware that Quinlan himself is harbouring Talskian. Back at the Space Centre, Liz, Gonsch, the Brigadier and the Doctor make radio contact with Van Lyden, still apparently inside the capsule. His answers to their questions are strangely repetitive. The Doctor orders the capsule cut open.

## EPISODE 3

Recovery 7 is empty bar a voice-activated tape recorder; Cornish assumes that the astronauts were kidnapped earlier, when a UNIT team, revealed now to be bogus, carried out a 'security check'. Liz, meanwhile, notes that the radioactivity level in Recovery 7 must be fatal.

The space-bound astronauts are in the case of one Professor Hieldorf, an employee of the mystery man, a General Carrington – who tells Hieldorf that the astronauts need radiation to survive. Confronting Quinlan once more, the Doctor and Brigadier are introduced to Carrington, a former Mars Probe astronaut and head of Space Security. Carrington explains that the astronauts have been contaminated by contagious radiation – and that his actions were part of a cover-up to prevent panic. He takes the Doctor to Hieldorf's lab, only to find that Hieldorf has been killed and the astronauts kidnapped by thugs led by a man named Regan.

The Doctor believes that the three astronauts are still in orbit in Mars Probe 7, but Quinlan blocks Cornish's attempts to launch another Recovery mission. At Regan's hideout, one of the astronauts, having tried to escape, has collapsed; all three are fed radiation by the discredited Doctor Lazarov. Regan's mysterious employer tells him to deal with the Doctor and Liz. A fake message, purportedly from the Brigadier, lures Liz away from the Space Centre, during Bessie, she is chased by Regan's henchmen. Freeing on foot, she is cornered on a bridge across a raging river; in a tussle, she tumbles over the railings.



# ADORS EATH

It might well be an X File. Returning to Earth, three astronauts are found to be strangely changed – and a conspiracy extending deep into the heart of the military establishment has sinister plans for them. Andrew Pixley documents the sometimes troubled production of a groundbreaking Third Doctor serial . . .

The Doctor's announcement that he will pilot the Recovery mission forces Quilran to reveal the truth. Regan's employer has him use 'Van Lyden' to kill Quilran simply by touching him. Moments later, the Doctor enters the room to find Quilran's body, and 'Van Lyden' advances upon him.

## EPISODE 5

The arrival of the Brigadier and UNIT forces Regan to recall 'Van Lyden' back at the hideout. Regan plans to use the drivethru 'astronauts' and their deadly touch to execute crimes. Liz persuades him to go to UNIT for protective custody; he arrives at UNIT HQ, but somebody struggles a radioactive isotope into his cell and he is killed. As the countdown to launch the Doctor in Recovery 7 continues, Regan is ordered to stop the mission. By switching fuel load lines from the standard K mixture to the volatile M3 variant, the Doctor is nearly crushed by G-force on take-off and only narrowly escapes going into orbit about the sun. As the Doctor docks with Man Probe 7, a massive spaceship moves toward the capsules.

## EPISODE 6

The Recovery capsule is taken on board the strange alien vessel and, guided by an alien commander, the Doctor finds Van Lyden, Michael and Lefbo held in a hypnotic state: they are being held hostage until the three alien ambassadors sent to Earth are returned. The Doctor manages to convince the commander that the Earth authorities know nothing of the ambassadors, and pledges to

locate them. He sets off for Earth in Recovery 7, maintaining radio silence. Carrington, believing the ship ship hostile, advocates a nuclear attack upon it . . .

While changing the isotopes in the astronauts' chambers, Liz sees 'Lefbo' remove his helmet to reveal an alien face. Regan's boss informs him that the Doctor is on his way back and must be

**"It certainly wasn't human . . ."**

*At Helix's laboratory the Brigadier and General Carrington listen in as the Doctor puzzles over the mystery of Recovery 7's missing astronauts.*

**BRIGADIER:** Well, Doctor?

**DOCTOR:** Well, I can tell you where your three astronauts are.

**CARRINGTON:** Well?

**DOCTOR:** They're still in orbit.

**CARRINGTON:** But they went down in the capsule. They were here. I saw them.

**DOCTOR:** No. You saw three spacemen. I don't

know what came down in Recovery 7, but it certainly wasn't human.

*From The Ambassadors of Death Episode 3  
by David Whitaker*

killed. Infuriating the Space Centre agent, Regan goes the Doctor while he is in decommission and kidnaps him. The Doctor recovers to find himself with Liz in the hideout. Carrington arrives, revealing himself to be Regan's mystery employer; revealing a gun at the Doctor, he claims that it is his moral duty to shoot him . . .

## EPISODE 7

The mission is presented when Carrington learns that the Doctor can create a machine to communicate with the aliens. To cause panic, 'Michael' and 'Lefbo' are to be forced to attack geotape plants while Carrington takes 'Van Lyden' to the Space Centre and force the being to participate in a television broadcast that will cause world hysteria; he believes that the aliens are evil because one inadvertently killed a fellow astronaut on Man Probe 6. Carrington has tricked them into coming to Earth, inviting their own destruction. Meanwhile, the alien commander threatens reprisals on Earth unless his ambassadors are freed.

Secretly, the Doctor builds a basic time set and alerts UNIT to the hideout's location. The Brigadier accuses the Doctor and Liz, who then ask the two aliens to help them regain control of the Space Centre; the establishment has now been placed under Carrington's insane martial law. The combined attack is successful. Carrington is arrested, and the telecon arrested. The Doctor leaves Liz and Connel to return the ambassadors to their vessel in Recovery 7.

**EPISODE 4**  
Regan's men grab Liz as she hangs over the web and take her back to the hideout, where she and Lennox are told to keep the astronauts isolated. As the Doctor and Connel prepare to launch Recovery 7, Carrington claims that the isolated astronauts are held by a foreign power for use as a weapon. The Doctor works with Taliban to build a machine to decode the radio impulses, but receives a phone call threatening Liz's life. Liz attempts to escape from the hideout, but is intercepted by Taliban who is providing Regan with a device to send signals to the 'astronauts'. Aware that the Doctor is suspicious of him, Taliban asks Regan for a bomb, concealed in a briefcase, to dispose of him. Regan double-crosses Taliban by resetting the timer, and the bomb kills Taliban instead. In the wreckage, the Doctor discovers another of Taliban's communication devices.



# In Production



In 1968, discussions took place between writer David Whitaker, producer Peter Bryant and script editor Derrick Sherwin regarding a new storyline. Sherwin, pleased with Whitaker's fantastic Season Five thriller *The Enemy of the World*, requested from him a six-part serial, set in the present day, concerning first contact with alien life. Discussions continued into 1969, by which time Terrance Dicks had succeeded Sherwin as script editor. Dicks became aware that the initial notion needed refinement, especially

*The Carriers of Death*: The serial concerned aliens substituting their own peaceful ambassadors for the human members of a space mission to Mars; they would ultimately become pawns of gangland boss Kregan, who would loose the unstoppable aliens to do his bidding.

Whitaker's first draft script included some familiar elements, such as references to the TARDIS time vector generator (a plot device used in his earlier *The Wheel in Space*). The Doctor was also referred to as "Doctor Whter" in all stage directions.

## Malcolm Hulke soon realised that the scripts were in a dreadful state

given the changes being made to the show's format, from Season Seven on, a newly-designated Doctor, ended to Earth, would associate himself with the paramilitary UNIT organisation.

On Thursday 1 May 1969, Whitaker was tentatively commissioned to storyline the serial, apparently under the title *The Invaders from Mars*, removing the Second Doctor, Jamie and Zoe and weaving the concepts to better fit the series' new style.

Whitaker was commissioned to develop the seven scripts, now featuring the characters of the Third Doctor, Liz and the Brigadier, on Wednesday 25 June under the title

known. Sherwin, now the show's producer, felt that the first episode did not work in the way he wanted. Trevor Ray, then Dicks' assistant, was asked to rewrite the scripts. Ray's version of *The Carriers of Death* Episode 1 was sent to Whitaker on Monday 11 August as an indication of how they wanted the writer to continue; they included a reference to the destruction of the Salsman in the preceding serial. A meeting concerning Episodes 2 and 3 was set up with Whitaker on Wednesday 13 August but, even after these discussions, it was clear that the story was not developing in the way the production office wanted.

Jessie's next demand of a now unhappy Whitaker, and the serial was into its third revision when Barry Letts took over as series producer. Soon after, Dicks set about reworking *The Carriers of Death* with Malcolm Hulke, his setting colleague Hulke, who had recently penned *Doctor Who and the Silurians*, was rewriting Episodes 2 and 3 by Monday 17 November. He soon realised that the scripts were in a dreadful

state, and suspected that Whitaker had not been given a clear brief. Substantially revised, Episodes 4 to 7 would never away from Whitaker's version; Whitaker retained sole credit on the scripts, but documentation for these final four episodes credits both writers.

The Hulke scripts contained a number of noteworthy aural cues. In Episode 2, it is observed that the Doctor makes the speed of tape vanish by "John's conjuring or trick photography". In Episode 3, Hilditch's lab was to be on a "quiet news", a civilian motorcyclist was to deliver photographs of the Doctor and Liz to Kregan, and Kregan was to be the driver of the car pursuing Liz. Hulke also described the Alien Captain in Episode 6 thus: "He is wearing a space uniform of alien design; his face and hands are non-human, and if possible glowing. If possible, when he 'speaks' he glows brighter, but he has no lips to move. He is pushing into a translation machine, which converts his radio waves into human speech and vice versa".

Assigned to the serial was director Michael Ferguson, previously responsible for both *The War Machines* in 1966 and *The Seeds of Death* in 1969/70. The designer, David Myttonough-Jones, had worked on *The Web of Fear*. Costume designer Christine Rawlins continued a run of work on the series which had begun with *Spacefall from Space*. Make-up was to be jointly handled by Teresa Wright – who dropped out of

### SCRIPTING KEY CHARACTERS

The early scripts described a number of the key characters that the mysterious General Dunningham was "in his late forties – a powerful, athletic figure, impeccably dressed. Dunningham was named "Dewson". To be known "To be known", Sir James Gaudin was "a distinguished looking man in his fifties, the Minister of Technology and Space Development, and Lennor, a gale to-read scientist".



the production – and *Doctor Who and the Silurians*' Marion Richards. Peter Day was in charge of visual effects, as he'd been on *Peter from the Deep*.

Dicks and Ferguson began reworking Hulke's revised scripts, adding sequences which would use the new video technology available to them, emulating the Episode 1 scene where the Doctor and Liz appear and disappear after manipulating the TARDIS console, for example. The *Early Working Document for Doctor Who and the Carriers of Death* was issued on Tuesday 25 December. (By Friday 16 January, Hulke and Dicks were working together on an ultimately unused storyline for a new serial.) Letts was keen to experiment with the CSO technique used in the preceding serial, *Doctor Who and the Silurians*, and booked a studio test session on Saturday 3 January 1970 to determine how actors' images could be integrated with modelwork. In the test, assistant floor manager Margaret Hayhoe was shot against a blue draped set, that image was combined with a picture of a model house from another studio camera to give the impression that



she was walking in and out of the house.

Filming began on Friday 23 January, albeit minus the series' regular cast. Jon Pertwee, Caroline John and Nicholas Courtney were rehearsing the final episode of *Doctor Who* and the *Siberians*. The new serial would involve many film action sequences, consequently, Ferguson sought the services of two highly experienced film cameramen, AA 'Toby' Englander and Peter Sargent (in the event, however, Tony Leggo stood in for Sargent). Shooting on Virgin film commenced with the sequence detailing Regan's raid on the sickbay factory in Episode 7, which was shot at Wycombe BDC, Sewage Purification Works, Little Marlow, Buckinghamshire. Actor William Dwyer, once Alexander in *The Highlanders*, played Regan. Steve Peters, who had been cut by Ferguson as an Ice Warrior in *The Seeds of Death*, and had played a Pirate Guard in *The Space Pirates*, was allowed to wear his NHS-style glasses beneath the space helmet of "Alan R". "Alan C" was the first role credited to Neville Summers, an extra in both *The Space Pirates* and *The War Games*. HAVOC stuntmen appeared as gatekeepers and policemen in the action sequence, which was arranged by Derek Ware. The spacers' costumes worn by the 'aliens' used helmets and other elements made by Innesdale effects team Jack and John Lowrie for Hammer's 1969 'sci-fi Western' *Moon Zero Two*. Rawlins had designed the spacers with a late seventies setting in mind. In the afternoon the crew moved to Foley's Gravel Pit at Spade Oak near Little Marlow, where Episode 3 scenes of Regan dumping the 'humans' bodies were shot (this was covered by the local *Middlesex Advertiser* on Saturday 13 February).

While Episode 7 of *Doctor Who* and

## FILMING KINGSBURY MOTORS

**K**ingsbury Motors provided the police car at the sickbay factory, three UNIT land rovers (jeeps in the script), a crane, the low loader and also Regan's van. The van had two name plates which changed via basic low-stage animation from "NURSING LAUNDRIES" (after Margot Haydon) to "SILCOCK BAKEDRIES" ('Nelson's Bakery' in the script, named after director's assistant Pauline Silcock). Its number-plate K976794 also swapped over, becoming YL03994.



the *Siberians* were being recorded on Monday 26, Ferguson's crew travelled to Southall Gas Works on White Street, southwest London. Filming again centred on scenes featuring Regan, commencing with the Episode 5 scenes at the Space HQ Fuel Area wherein Regan attacks both Private Parker (actor James Clayton, who appeared on film only) and a technician (stuntman Roy Scammell, who performed a fall from a gantry). This was followed by the Episode 6 scenes showing Regan's sabotage of the decontamination tank. A number of extras appeared as UNIT soldiers, and sported new UNIT uniforms: light-pinkish nylon pullovers and a V-necked collarless jacket with a zip (the Brigadier retained his costume from *The Invasion*, however). The last scene recorded that day, for Episode 5, showed Regan waiting in his van outside Quarrier's office. Shooting at the Gas

Works continued the following morning, and centred on scenes requiring Courtney the *Epitaph* 5 scene where the Brigadier holds the injured Parker, and the brief sequence in which the Brigadier and UNIT arrive at Quarrier's office earlier in the same episode. In the afternoon the crew moved to a recently-acquired BBC property, the TCC Condenser Factory on Wales Farm Road in Acton, to film the arrival of UNIT at the warehouse in Episode 1.

Wednesday 28 was also spent at the factory; the fight inside the warehouse was arranged by Ware and featured several HAVOC stuntmen (Billy Horsting, Alan Chantz, Tony Walsh). Other extras were hired from Mitton, an agency specialising in solitary men. Day placed charges in the factory walls to simulate gasbombs. Courtney, meanwhile, successfully overcame his fear of firing a loaded revolver.

Pertwee and John joined the cast on Thursday 29, as did John Almond, still listed as playing "Garringtonham". Almond had played Vani Lutyens in *Fury from the Deep*. Ric Fegans, playing "Alan A", had featured in Ferguson's two previous serials (*On a Bad Day* and *The Seeds of Death*). The day's first scenes, filmed at the train at Booker Anstonsome at High Wycombe, were those outside Helder's laboratory in Episode 3. Filming continued with the chase sequence which closed that episode, that was shot at Marlow West, Mill Road, Marlow. Roy Scammell doubled for John in both diving scenes and in Lu's fall over the railing into the well. HAVOC man Derek Morton and Dring Powell played Lu's pursuers. Horsting was on hand to help with the water sequences.

**O**n Friday 30, the crew travelled to an area of Aldenham Heath – off Claydon Road – to film the Episode 2 scenes featuring the landed space capsule. Latterday *Cromwell* star Ronald Allen played Ralph Cornish (he'd been Rago in Season Six's *The Dominators*). The sequences showing the full size Recovery 7 prop being moved on the low loader extended through the day into scenes shot at the nearby Farnborough Airfield. Mock-up binocular sights were overlaid to show Garrington's view of the UNIT team, and the Brigadier used a silver TM45 radio from *The Avengers*.

On Saturday 31, at the Royal Engineers Driving Circuit at Aldenham, the hi-jack of the Recovery 7 capsule and its subsequent recovery by the Doctor were filmed. This sequence had been substantially fleshed out from that detailed in the script, in which a bogus motorcycle policeman and a couple of hangers would seize control of the low loader. Ferguson and Ware had devised an expensive display calling for pyrotechnics, four HAVOC motorcycles and a helicopter (G-AWOL, hired from Robinson BAES Ltd, which had appeared in both *The Invasion* and *Doctor Who and the Silurians*). Ware, playing a UNIT sergeant, acted out a fall from the helicopter.

Filming continued on Monday 2 at Eton Hill near Aldenham, and comprised the scenes set at and around Regan's bunker – a disused War Department pillbox – in Episodes 4 and 7. Robert Cavendon appeared as Taldoran and HAVOC again arranged an action sequence between UNIT troops and Regan's heavies. That evening,



between 7 and 10pm, Dudley Simpson, plus six musicians, recorded circa 30 minutes of music for the serial at Riverside Studios.

The final two film days were spent at the Blue Circle Cement Works at Northfleet in Kent, the entrance tunnel to which doubled as Space Headquarters' main gate. On Tuesday 3, two sequences for Episode 7 were filmed: the Brigadier's escape from the Military Police, and UNIT's arrival with the Aliens. It seems that an additional sequence showing Bessie arriving in Episode 1 was also filmed this day. A photocall was held on this day; a linked report in the *Guardian* Report on Friday 5 stated that the story was set in 1975. Filming concluded on Wednesday 4 with scenes showing Lt. leaving Space Headquarters in Episode 3, Alien A attacking a UNIT soldier in Episode 4, plus Brigadier's arrival and departure in Episode 6.

It was announced now that the title of the serial was changed to Doctor Who and the Ambassadors



The Brigadier (Peter Miles), Joanna Martin (Joanna Martin), and Lt. Shaw (David Llewellyn) in the car from the serial.

## MODEL FILMING

A serial arrived at model filming was undertaken, centring on Recovery 7 and the Mars Probe. Filming in space during Episode 1 (these sequences were reshot in Episodes 5 and 6). The spaceships, designed by Peter Day and assisted by Spooner (right) were constructed in plaster and fibreglass with painted cardboard and could emit sprays of dry ice 'steam'. Spooner had been a model maker on Gerry Anderson shows including *Thunderbirds*. In 1968, he'd joined the BBC Space Unit, building models for use in coverings of the Apollo missions. Episode 7 of the serial would mark his first credit on the programme.



of *Death* – the title *The Ambassadors* has also been suggested – and then to simply *The Ambassadors of Death* (some current scripts would retain *The Ambassadors of Death*). Uncredited for the studio sessions was floor assistant John Turner who, as John Nathan-Turner, would produce *Doctor Who* for a decade.

After the intricacies of recording *Doctor Who* and the *Silurians* in blocks of studio days, *The Ambassadors of Death* reverted to recording one episode every Friday. Rehearsals, at St Helena's Church Hall, began on Monday 9 February, when the cast were joined by Michael Walker (whom Brigadier had used as a voice artist on another show).

Episode 1 of *The Ambassadors of Death* was recorded between 8.15 and 10pm – the standard studio time for most episodes – in Television Centre Studio 3 on Friday 13 February. One of the key elements of the Space Control set was the main screen – a large blue gauze which, when lit correctly, flamed opaque and was ideal to cast a CSO image upon (pictures from the Recovery 7 capsule, for example). To give a 'weightless' feel to the Recovery 7 scenes, Ferguson used a hand-held video camera which was constantly in motion, feeding the image to a blue-tinted monitor screen, and in turn feeding the monitor output to the CSO image. The camera could be turned through 360 degrees to indicate the manoeuvres. CSO was also used for

an establishing shot of the control room, adding a model of a girded roof to it. The set also incorporated a small hydraulic platform on which the Doctor and Liz arrived.

Van Iyden's crossing to the docking hatch was recorded, with an inverted camera, to a videodisc unit and then played back on slow motion to simulate the weightless conditions, during the playback, height redoubled his dialogue. The BBC film library provided ten feet of silent 16mm stock showing radar dishes for the triangulation sequence. CSO was again used for a smaller videodisc unit in the Space Control room via which Corvalls spoke to Talsorian in the computer room. At the end of the evening, the lab scene featuring the Doctor, Liz and the TARDIS console was recorded. The Doctor was given another new laboratory; the TARDIS console, last seen in *The War Games* Episode Ten, was in a very battered condition. The characters' 'manhandling' required the use of a jacked-off camera to achieve a split screen effect. A monitor in the lab set relayed the TV coverage from Space Control.

Rehearsals for Episode 2 filled the following week. The cast was joined by Dallas Cavell – real name ND La Bierre – an actor cast late in the day as Sir James Quinlan. Cavell had previously played the Road Works Overman in *The Rime of the Ancient Mariner*, Master Plan and *Thank in the Highlands*. Also cast at short notice was Bernard Martin as a control room assistant (referred to as 'Voice A') in the scripts (James Howell) an extra in scripts including *The Space*

Probe, received his first credited role on the series as Corporal Chapman.

Episode 2 was taped in TC3 on Friday 20 February between 8.30 and 10pm, after titles for Episode 1 were recorded. As Ferguson's suggestion, *The Ambassadors of Death* was given a special title sequence. After 30 seconds of the standard

## Nicholas Courtney overcame his fear of firing a loaded gun

opening titles, the episode sequence was unrolled. Following this came a further 14 seconds or so of the opening titles, over which the words 'The Ambassadors' were superimposed. A couple of seconds later the words 'of Death' were added, punctuated by a thunderclap in the musical music.

## TRAILER

The serial's trailer fed up with the Doctor talking to camera to launch. 'There's been no radio contact for seven months. Something's gone badly wrong with Mars Probe 7.' Over shots of the capsule in space the continuity announcer said: 'Hard Saturday a new

serial begins when Doctor Who meets The Ambassadors of Death – after which reactions to the strange sound were seen. 'We've got to find out who's sending that signal!' urged the Doctor as the picture cut to the warehouse fight. 'Someone is determined to steal the Recovery Capsule!' he added just prior to shots from the helicopter ambush. 'The people behind this are trying to kidnap Lt. Shaw!' he stated before the car chase sequence. 'I don't know what we brought down in Mars Probe 7, but it certainly wasn't human!' he concluded. The picture debounced to show

an astronaut advancing on Space HQ as the announcer posed the question: 'What happened to the British astronauts of Mars Probe 7?' A new Doctor Who adventure starts next week. Doctor Who and The Ambassadors of Death. The trailer, running to one minute 25 seconds' duration, was broadcast at 5.38pm on Saturday 14 March directly after *Doctor Who* and the *Silurians* Episode 7. A version without theme tune captions or continuity announcements is retained at the end of the 16mm microfilm film recording of that episode.





Chopper 8-BWFL, as seen in *Doctor Who* and *The Bill* series

## RECORDING RECOVERY 7

**W**hile Episode 1 was being rehearsed the Recovery 7 set was being used on Wednesday 11 February for an episode of BBC scientific drama series *Spacewatch*. The *Doctor Who* and *Spacewatch* teams had agreed to share the cost of a single capsule interior to be converted jointly by their respective designers, David Myerscough-Jones and Ian Watson. The set appeared on *Spacewatch* first, featuring as the interior of *Summa One* in the episode *Re-Entry* (broadcast on Monday 16 March).

Recording of Episode 2 began with a new version of the reprise, after which recording passed to a locked-off camera allowed the computer tape to vanish and reappear in the Doctor's hand. During this recording, the back projection screen in the control room was used to show a radar image tracking Recovery 7 and *Man Probe 7*. The BBC provided 14 feet of silent 16mm stock footage showing radar. Towards the end of the evening, some scenes were shot out of sequence: two scenes in Quinlan's office were done together, followed by the last two scenes in the Capsule Room.

Joining the cast for Episode 3 was actor Cyril Shaps, formerly *Vinter* in *The Tomb of the Cybermen*, as Doctor Lemnos. On Friday 27, Episode 3 was recorded in TCU and called for several stuntmen. Roy Scammond played Haddock's assistant, Peterson, and Danny Powell and Gordon Stothard were Regan's Henries (roles played on film by Tony Hadlow and Paul Warren). Throughout the evening, a number of minor airboard camera shots were recorded after the main scene had been taped – a number of minor shots showing people inside the Recovery 7 capsule. At the end of the evening, Pertwee recorded a special narration for the serial's trailer on a black Lomo set.

**F**or Episode 4, the cast were joined by John Lord, formerly a *Yid* in *The Web of Fear*, as Will Muzen. It was a non-speaking role in the script. On Tuesday 3 March, at the BBC Radiophonic Workshop in Maida Vale, Peter Halliday recorded his lines as the alien "Special Voice". This dialogue was modulated by Brian Hodgson for use in the final two episodes. (Halliday had played *Packer* in *The Invasion* and had provided the Shaban voices in the previous

serial.) On Thursday 5, Robert Carden dubbed Taltosian's single line of dialogue in the film sequences – but neglected to use the character's French accent.

Episode 4 was videotaped in TCU on Friday 6 March, and Ferguson opted to record several sequences out of order. Recording began with the first three scenes in Regan's HQ, followed by the first scene in the Brigadier's Office, the first two scenes in the computer room, the next four scenes in Regan's HQ, the second scene in the Brigadier's Office, and the remaining scenes in the

## At Ferguson's suggestion, the serial was given a special title sequence

computer room. The remainder of the instalment was taped in story order. In both the film sequence and the final scenes, the radioactive touch of 'Van Lyden' was represented by a superimposed red star pattern.

A number of the cast playing the roles for Episode 5 had appeared in *Doctor Who* before. Tony Hadlow, playing "Torry" Flynn, had been a Cyberman in *The Tomb of the Cybermen*, a *Yid* in *The Abominable Snowmen* and an *Ice Warrior* in *The Ice Warriors*. The *Seab of Death* and *The War Games*. Carl Conway had been cast by Ferguson in *The War Machines* as the US Correspondent. Most notably, the UNIT sergeant (whose name was, apparently, *Wint*) was rewritten and built up to become Sergeant Benton – The *Invasion*'s Corporal Benton promoted upwards, and once again played by John Levene.

On Friday 13 March, Episode 5 was recorded in TCU between 8.30 and 10pm. Firstly, the three scenes in Quinlan's office were recorded; stuntman Alan Chumley played the soldier attacked by "Alien A" (the plaster on the Doctor's face and the cape he had been wearing at the end of Episode 4 both vanished, the continuity glitch being made less obvious by close editing of the

reprise sequence). This was followed by all the scenes at Regan's HQ, followed by the early scenes at Space Control and all the scenes in the UNIT HQ cell and corridor. After this, the remainder of the episode (largely set at Space Control HQ and in the Recovery 7 capsule) was taped in sequence. The vidcon and vidrodic techniques were again used in the capsule scenes, and a hot air fan simulated the effects of G-force on Pertwee's face. The CSO model shot of the GUSM Recovery model lifting off was post-recorded (CSO having also been used to show the approaching alien vessel in the final capsule scene).

Episode 6 was taped on Friday 20 March in TCU, and in set order: firstly scenes in the Space HQ Control Room, then Recovery 7, and then the alien spaceship corridor. CSO was used heavily in this sequence. Pertwee emerged from the capsule onto a blue set and stepped onto a blue covered platform which allowed him to 'float' to the ground against the alien corridor background. The alien quarantine room, used next, was a redesign of the Space Centre one featured in Episode 5; a CSO backing behind a set of blinds showed either a photocopy of the gash on outside or a picture of the alien captain. The scenes in the decontamination chamber followed next. Recording concluded with the scenes at Regan's HQ. Some Pertwee alien make-up, seen here, comprised latex and tissue over a blue foundation.

**T**he following week, rehearsals for the final episode began. The role of Phobos Johnson was filled at short notice by Geoffrey Bevan, Caroline John's husband. Episode 7 was taped in TCU on Friday 27 March. Only three sets were used, and in sequence. First came scenes set in the Space HQ Control Room (pre-recorded shots of the alien captain were played back from vidrodic on the blue CSO screen), then came those in Regan's HQ (in which stuntman Alf joint doubled for Regan's heavy in a fall down the stairs). The last scenes to go before the cameras were those set in the UNIT HQ Communications Room.

Numerous cuts were made to Episode 1. Wakefield commenting on a recent moon



The Doctor and Henries were still built before the capsule ambassadors part by

**WRITER DAVID WHITAKER**

**T**he Ambassador of Death was David Whitaker's final work on *Doctor Who*, and he was unhappy with it, alongside an episode of *Paul Temple*. It would be his last work for the BBC. In 1971 he went to Australia where his work included *The Far Country* and *The Doctor*, and two years at the Play Wakers' Studio of the University of New South Wales. Returning to London in the late seventies, Whitaker agreed to adapt his own *The Enemy of the World* for Target Books, but was taken ill aged 61, he died in Harmer-Smith Hospital on Monday 4 February 1980.



landing when, despite a total communications breakdown, the operation was achieved successfully. Talsidian explaining to the Brigadier that *Mass Probe 7* was a three stage rocket, able to take off from Mars with its own rockets but too delicate to pass through the Earth's atmosphere. In *Recovery* capsule a standard procedure for the returning crew, and the end of Wakefield's interview with Talsidian. The end of the episode was restructured to end on a threat to the Doctor: originally the Doctor and Liz were held at gunpoint in computer room before the shot of the empty capsule with Cornish's voice. Several Episode 2 scenes were cut: the opening computer room scene (in which the Doctor, watching Liz use the analogue/digital corridor, comments on her experience with computers); Dobson watching Liz running the tape through a sequence analyser; a brief scene of the Doctor and Brigadier approaching the cell; a conversation outside the cell as the Brigadier tells the Doctor that *Recovery 7* is on its way back to its own orbit; Miss Ishtarford saying that astronaut Van Lyden should maintain a five mile stand-off for 13 minutes after uncoupling, the Brigadier having a



Central Intelligence Records check run on Collinson, the end of the scene in which Talsidian's sabotage is discovered; Wakefield's bulletin about how multiple frequency transmitters are wiring to lock onto the capsule, an entire computer room scene wherein Dobson worries as Liz realises that the data the computer is trying to print out is actually a picture; Quinlan reminding the Brigadier that he is in charge of Miss Probe security; and Quinlan agreeing to hide Talsidian at the Ministry.

**C**uts made to Episode 3 included: the Doctor stating that the public have a right to know about the contagious radiation – to which Quinlan responds that he is best qualified to judge this, Carrington suggesting the arrest of Cornish to stop the launch – although Quinlan knows that the scandal will bring down the Government, Quinlan hoping to locate the "ambassador", who Carrington says could be with any of their enemies or allies, and Liz asking the Doctor if she can borrow Beesie to join the Brigadier.

Episode 4 was heavily cut: the opening sequence in which *Lennox* is watched by *Masters* as he opens an airlock in the radiation cubicle and tries to communicate with one of the astronauts, Carrington's comments in the Brigadier's office that the Doctor seems unconcerned about Liz, *Lennox* telling Liz that the hideout is near a road leading to a pretty village where she can find a phone box, Talsidian reminding the Doctor about the threat to Liz (and similar dialogue between the Doctor and Brigadier), Cornish

saying that he has solved the fuel problem, a sudden tending to the injured Doctor, who remarks that Talsidian stalked him from the blast, and Carrington telling Quinlan that Talsidian was a double agent, and that the country was sealed after the aircraft's kidnapping. The end of the episode was also restructured: originally, as the Doctor learns to see Quinlan, the phone rings and the Brigadier beams about the attack on the Space Centre. The Doctor, therefore, arrives at the Ministry alone.

Episode 5 lost its opening film sequence: outside film sequence: outside Quinlan's office, *Beeson*, waiting in his van, sees the Brigadier and UNIT soldier arrive in a Land Rover and signals the astronaut to return. Further cuts included: *Lennox* telling Liz how he had embedded money from his large research grant to supplement his small salary and, after getting into noisier over this, had decided to sell his exper-



ence of radioactive materials to *Beeson*, the Brigadier telling the Doctor about the attack on the Space Centre, and the Doctor wondering why the astronaut destroyed the papers in the safe; *Beeson* returning "Van Lyden" to the cubicle; Flynn's comment that the astronauts did not appear to be dying; and a small amount of dialogue between the Brigadier and Cornish following *Beeson*'s phone call.

Episode 6 had only one cut: the removal of a film sequence showing *Recovery 7* in space as the Doctor heads back to Earth. Episode 7 had several cuts made, however: Carrington giving *Beeson* further orders, the Doctor telling *Beeson* that he is working for a lunatic, and that unless the General is stopped the world will be in ruins; dialogue at Space Centre concerning the bombardment of the American satellite by neutron particles and radiation, the Doctor explaining to Liz that he can make the translation work because he has a printout of the computer translation of the messages the astronaut sent before they were kidnapped; Wakefield and Carrington discussing the broadcast; the Brigadier confirming Cornish's loan regarding Carrington, and another burst of the high-pitched static which preceded the alien captain's message. The Doctor explaining to Liz that he has built the translation machine to keep them both alive, the Doctor telling *Beeson* that the machine has a range of a mile, and *Beeson* telling the alien that they will conduct tests with

**"There was a lot of 'space' for the director..."**



**David Whitaker** *Wrote*: "Probably my last favourite and the one I really want to remember."



**Michael Ferguson** *Director*: "There was a lot of 'space' for the director. I had a lot of discussions with the script editor, Terrance Dicks. I was about how we might develop ideas and realise a story slightly more usually than had been done in the past, when the tradition had been for the director to turn the script into pictures quite literally. For instance, in the first episode there was a sequence involving the TARDIS console where the Doctor and Liz kept disappearing and reappearing. That came about simply because we had the opportunity to do it with the new technology, and decided to write it in." [The Prime 18, Summer 1991]



**Caroline John** *Liz Shaw*: "The chase up to the bridge was a bit nerve wracking, because had I slipped it would have been straight into the flying west below and goodbye Doctor Who. As it was I had a double for some of the scenes and that was quite amusing, as they actually got a stuntman dressed up in a copy of my outfit, which looked very odd on his bony build!"



**Nicholas Courtney** *Brigadier Lathbridge Sturt*: "That's the one where I went in shooting everyone as if I were in a wild west saloon. At one point I said to Michael [Ferguson]: 'I think the Brigadier should react to this place of mine with a grin and a nod.' And Michael Ferguson said 'Right, Nick. Fine. I'll put words that into my camera script.' Brigadier nods grimly. So from that point on I was always called 'Grin-nod'."

# THE AMBASSADORS OF DEATH



the others held hostage, and Reagan telling his lawyer not to let the Doctor conduct further work on his machine

On Tuesday 31 March, *The Sea* ran an item headed *Oh, These Peps Aren't What They Used To Be* in which Ramsden Grog failed to two of the production crew: Christine Rawlins, who discussed drinking the "Pharmazone" (as she referred to the astronauts) and visual effects veteran Bernard Wilkie.

Thereminisation of Episode 3 was scheduled for five minutes later than usual because of coverage of the Grand National. The following week Episode 4 was broadcast half an hour late after the FA Cup Final ran into extra time. Doctor Who replaced the subsequent episode of *Dad's Army*. The ratings continued the average trend for the season, but Episode 4 which, largely due to the football over-running, reached over nine million viewers for the first time since *The Cabinet Tapered*. *The Daring Day*. Opposite the serial on the ITV region were a variety of non-networked shows including *The New Adventures of Huckleberry Finn* (LWT), *Voyage to the Bottom of the Sea* (ATV/LWT), *John* (ATV), *Gordon's Gordian* (Granada) and *The Big Valley* or *Ripper* (Yorkshire). Episode 7 achieved the series' highest audience appreciation score in two years.

The serial was sold abroad to Australia in 1973, and named 'G' after the removal of most of Episode 2's warehouse fight, plus Helder being beaten up in Episode 3; it was also sold to Hong Kong, Gibraltar and the USA (in the latter as part of a package of 13 British serials in 1972). BBC Enterprises were still marketing the serial in 1974 on both colour videotape and monochrome 16mm film, but by 1977 the tapes had been junked. The BBC Archives retained the videotape of Episode 1 as an example of the series – this was shown at the National Film Theatre on Saturday 29 October, 1980 – and the 16mm films were retrieved from BBC Enterprises. In the mid-seventies, an off-air recording of the serial (entire closing credits) was made in the USA onto a 16mm videotape (faulted with faults on the colour signal). The serial was resold as monochrome in the mid-eighties to countries like New Zealand (who aired it from June 1985) and North America

(where it also aired as a TV Movie of two hours 41 minutes duration).

Target Books had planned to novelise *The Ambassadors of Death* for publication in March 1974, but the book was dropped from the schedule. It was later adapted by Dick's as *Doctor Who – The Ambassadors of Death* and published in hardback by W H Allen in May 1987 (paperback, numbered 128, followed in October). The cover was by Tony Mason, and it was the final Doctor novelisation. The book was released in March 1991 with a new cover by Abner Penner. UK Gold broadcast the film recordings in May

1993 in both episode form and as a two-part compilation, the serial was again screened in March/April 1995. During 1993, colourisation of Episodes 5 and 6 was attempted in a similar manner to that used on *The Dæmons*, but no further episodes were restored (the colour signal was too poor). Three "restored" episodes were shown on Thursday 3 August, 1995 at the National Film Theatre, one, Episode 5, aired in 1996 on BBC Prime. The BBC Archives retain these colourised episodes, a 13 copy of the original tape of Episode 1, and both film and tape transfers of Episodes 2 to 7.

## SERIAL CCC THE AMBASSADORS OF DEATH

**CAST** Joe Penrose Doctor Who with Caroline John Liz Shaw and Nicholas Courtney Brigadier (Lathbridge Stewart with Robert Cawdron) Tobias (1-2,4), Nik Peacock Van Lynde (1-3,8), Ronald Allen Ralph Conish Michael Walker John Wickerfield (3-7) Cheryl Hollis Mrs Ashford (1-2) John Ashford General Carrington Ray Armstrong Gray (1-2) Robert Robertson Colson (1-2) Jean Warren Dobson (2), James Havelly Corporal Clumpson (2) Bernard Martin Control Room Assistant (2), Derek Ware Unit Sergeant (2) Dallas Cassel Gordon (2-5) Steve Peters Neville Simons Astronauts (3-5,7) Gordon Steno Astor (3), William Dwyer Angus (3-7), Cyril Shaps James (3-5), Ric Peacock Astronaut (4-5,7)\*\*\* John Lind Masters (4) Max Faulkner Unit Soldier (4) John Levine Sergeant Benton (5,7) Tony Harwood Ryan (5) Joanna Raza (5-7), Carl Conway (5-6) Control Room Assistants, James Clayton Private Fisher (5), Ray Scammell Technician (5) Peter Noel Cook Alan Space Captain (5-7), Peter Halliday Aliens' Voices (5-7) Neville Simons Michaels (6), Steve Peters Lyle (6), Geoffrey Beavers Private Johnson (7)

\* Credited as Carrington for Episodes 1-3

\*\* Credited as First Astronaut for Episode 5 in *Raise Your Voice*

**EXTRAS** Clive Rogers Rod Peters Ray Brook Caroline Myles Lindsay Scott Wilma Dawald Control Room Assistants Max Swanson Les Clark Military Policemen Steve Smart Jeff Brightly Rod Peters Clive Rogers Keith Simons Tom Laird Roger Mills Eric Karl Stuart Myles Crawford Lyall Doug How UNIT Soldiers Bruce Cox BG Hardie Richard Pickford UNIT Drivers Terry Welch Derek Ware Shutterman UNIT Soldiers Billy Horton Alan Chisham Shutterman/Colony's Men Ray Gorman Vernon Preston Les Shannon Gary Watkins Colony's Men Keith Simons Roger Mills Control Room Assistants Technicians Sally Avery Stella Conway Control Room Assistants Ray Brook Joe Seaton UNIT Soldiers Michael Duggan Driver of Lowlander Ray Scammell, Stan Hoffingwood Ray Street Marc Boyle Shutterman/Motorcyclist Jay Padawinski Helicopter Pilot David Joyce Pat Gorman Technician Ray Scammell Photographer Danny Powell Gordon Steno Unit Sergeant, Paul Simons Shutterman/Pegus 3 Helicopter Ron Correll Les Conrad UNIT Soldiers AJ Beesley A Levett Dave Dwyer Sae Bourne Control Room Assistant Barry Powell Derek Martin Shutterman/Helicopter Ray Scammell Shutterman/Double for Liz Shaw Max Diamond Mick Hobbs Technicians Alan Chisham Shutterman/UNIT Soldier David Aldridge UNIT Soldier Barbara Pears Gerald Heywood Paul Gilman, Diana Hill Les Conrad Control Room Assistants Barry Kershaw Henry Max Faulkner Keith Goodwin UNIT Soldiers Stella White David J Gorman Tony Lang Control Room Assistants All Janet Shutterman/Double for heavy Bob Blair Tom D'Leary Shutterman Les Conrad Marc Boyle Policemen Ray Rogers Les Shannon Gunmen Royce Farrell Tom D'Leary Derek Chisham Military Policemen Charles Pickers Mike Pennington Husher Mike Simons Brian Justice Oble Owen Steve Kelly Derek Chisham Ron Gregory David Pike UNIT Soldiers

**CREDITS** Written by David Whitaker and Malcolm Mills credited on 4-7. Title Music by Rae Graham and BBC Radiophonic Workshop. Incidental Music by Dudley Simpson. Film Cameramen AA Embacher (1-7) Tony Leggo (3-4,6-7) Film Editors Ben Gaddan (1,3,5-7) John Wickerfield (2,4,7) Action by NAVOS (1-5,7) Music Effects Peter Day (1-7) Ian Scosson (7) Consumer Christian Rowlett Make-up Marlene Richards Studio Lighting Geoff Shaw Dave Spinkman Ralph White (Shaw 5,7, Sydneyham 3-4,6, Walter 1-2)\*\*\* Sound Effects Machine (except Brian Hills on 6)\*\*\* Special Sounds by Brian Hodgson and BBC Radiophonic Workshop\*\*\* Script Editor Terence Dicks Designer David Heywood-Jones Producer Barry Letts Directed by Michael Ferguson

\* Credited on Episodes 1 and 7 only

\*\*\* Credited as Episode 7 only

## UK BROADCAST DETAILS

Episode	Transmitted	Time	On	Relay (Profile)	Approximate
Episode 1	21 March 1970	5.15pm-5.40pm	on 24.38	7.1M (60%)	66%
Episode 2	28 March 1970	5.15pm-5.40pm	on 24.38	7.6M (59%)	57%
Episode 3	4 April 1970	5.20pm-5.45pm	on 24.38	8.0M (59%)	55%
Episode 4	11 April 1970	5.45pm-6.10pm	on 24.37	9.3M (41%)	58%
Episode 5	18 April 1970	5.15pm-5.40pm	on 24.17	7.1M (53%)	NR
Episode 6	25 April 1970	5.15pm-5.40pm	on 24.31	6.6M (70%)	81%
Episode 7	2 May 1970	5.15pm-5.40pm	on 24.32	6.4M (80%)	82%

\* Scheduled for 5.15pm-5.40pm



In the final part of **Question Marks**, Philip MacDonald continues to investigate the Doctor's identity – and wonders if he is truly greater than the sum of his parts...

The closest Doctor Who comes to having to confront emotional trauma in its lead character is, of course, when the Doctor's companions die. The deaths of Katrina and Sam in *The Doctor's Master Plan* are

dealt with tenderly but briefly; they are lamented by the Doctor, but dramatic events soon overtake the bereavement. This is a wise decision, because too much dwelling on such awful tragedies will actually trivialise them and plunge Doctor Who back into the direction of mundanity and soap opera. The death of Adric in *Earthshock* is a supreme dramatic moment that remains etched in the minds of those who saw it as youngsters, but its

emotional fall-out in Part One of *Time-Flight* is stilted and embarrassing. Something unthinkably dreadful has just happened, but there's another exciting four-part adventure to be getting on with. It's a mooty problem for the credibility of the Doctor's character, because it would be a dilemma and rather sickly show that saw him retreat into grief, self-analysis and doubt. Faced with the task of acquiring Adric's death with 'bravery' and humanity, the only answer for the Doctor is a humbly around the TARDIS console followed by the breezy announcement that a holiday will cheer everyone up. It feels very clumsy indeed.

At the beginning of Part Nine of *The Trial of a Time Lord*, which follows on from the shock of Pen's apparent demise, the writer wisely carve on as readily as possible.

Thus is one of Doctor Who's greatest problems and one of its supreme limitations, it must always be capable of carrying on next week. The show has to provide exciting dangers and despicable villains, but if any trauma is so enormous that it can't credibly be overlooked a few episodes hence, there's a sense of its precarious internal reality being purchased. *Lapdog*, worryingly, sees half the universe destroyed by the Master. Can the Doctor therefore truly maintain his much-vaunted 'judging officer' for an adversary capable of such an insouciant atrocity? It's something that the story only gets away with by virtue of the momentariness of the Doctor's regeneration, and its position at the end of the season. After *Lapdog*, it's not really possible to enjoy the wholesome personification villainy of the Master in *The King's Demons* or *The Mark of the Rani* without quietly ignoring what the man has already done.

Likewise, the Doctor can never be allowed to disrupt or secrete society in any way that deviates from the programme's Westernised liberal perspective, typically, he defies his enemies by restoring society to a condition very like our own.

## Just like Peter Pan, the Doctor never really grows up

conscious of what's normal and civilized, even in a story as symbolically anti-civilisation as *K9 and the Robots*. He must never leave too heavy a footprint in the soil of the planets he saves from tyranny, as in *Frontier*, he must come and go 'like a summer cloud'. Tom Baker's jokey suggestion for a story in which the Doctor leaves a planet's hero-worshipping and very grateful population

swash with long scarves and jelly babies underlines exactly what the Doctor, who champions individuality and intellectual freedom as highly as social cohesion, mustn't do (although it's exactly what happens at the end of the early Doctor Who Weekly comic strip *Doctor Who and the City of the Damned*). The *Face of Evil* turns this concept inside out with the sophisticated premise that the

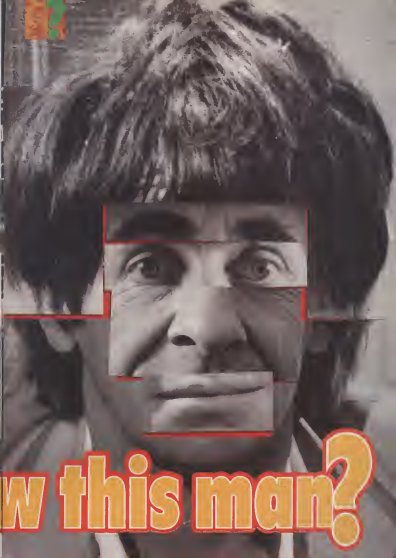


Doctor's very mission is to erase the impression caused by his own earlier visit. Unusually, *Voyagers of Vane* leaves us pondering the impossibility of giving freedom to a society of institutionalised slaves.

The Doctor's companions are complicit in the overall theme of stability and continuity. Could Nyssa really suffer the death of her stepmother, the possession of her father and the destruction of



# Do you know



w this man?

# Changing minds part two

**S**o, exactly how has the Doctor been transformed over the years? We continue our point-by-point analysis of the various Doctor Who production team's writers' guides and fact sheets...

## The seventies Doctors

Feisty, fun, snappy, sparkling, a sexpot...

**S**econd Doctor rescuing the War Games blew the guff on the most recent questions of the Doctor's background, revealing both his truest planet and the reason for his loving abandonment with a TARDIS. Following on from this, in the light of his subsequent regeneration and odds to Earth, the primary resonance for seventeen Doctor Who writers knew in plain dress the character of the series' slacker here was The Making of Doctor Who, a 1972 Piccolo paperback by writer Malcolm Hulke and series script editor Terrance Dicks, who'd forwarded the work to prospective authors. The Doctor's personality was described in general terms: "he looks human, but he isn't really" - but the persona of the Third was determined then: "The Doctor Who of today has a boyish zest and sparkle. He seems to get a lot of fun out of his various adventures. He loves gadgets and machinery... His eyes light up at the sight of anything that can be driven, ridden, or flown, and he can't rest until he's tried it all." Turning to the nature of the Doctor's association with his "superladies" in the penultimate UNIT, the authors state: "It is not the usual of relationships. The Doctor really seems making a deal with anyone, especially with a military one like the Brigadier. The Doctor's greatest wish has always been to be free. That's why he ran away from the Time Lords in the first place..."

The slightly updated Making of would continue to be used on in new series writers on

Jan Pearson's Third Doctor gave way to Tom Baker's Fourth. Since 1977, a set of BBC notes set out in response to common questions received by the production office revealed that: "Dr Who himself is a sexpot, attracted of two hours, a body

temperature of 80 degrees Fahrenheit and lives on longevity. Bored with his own super-powered planet and fellow Time Lords, he roams through space and time in a portacabin ship - the TARDIS... He practices his sexuality in temperamental and available... Her is the Doctor himself inflexible. Part of his appeal is his problem-solving capacity when things go wrong, making do with bits and pieces of electronic gadgetry that just happen to be around."



Rescue of a girl, the first time from the Doctor in the series

different kind of self-indulgence and doesn't feel much like anything that's gone before, but the real soap operatics belong in the early eighties, the point at which those ideal question marks on the Doctor's lapels start replacing the other sort. From the moment Romana receives the summons to Gallifrey at the end of May, producer John Nathan-Turner's vision of Doctor Who becomes very like soap opera. Companions have ongoing



and the Grace Holloway Doctor

her home planet with such Sore passion? Could a sheltered young lady like Victoria Waterfield really undergo repeated ordeals of hypnosis, sedation and torture by Cybermen, the Wombles and malevolent aliened without losing her sanity? The answer, of course, is not to ask.

**W**hen Doctor Who starts to probe its characters' mental processes, the results can be quacy. Tegan's departure in *Resurrection of the Daleks* ("A lot of good people have died today. It's stopped being fun, Doctor") opens a can of worms about why these poor women put up with it at all. As we supposed to believe that being possessed by a psychic snake, entered by a giant sea-monster and nearly getting buried at the stake were fun? Sarah Jane only gets away with her trunk in *The Hand of Fear* ("I'm sick of being cold and wet, and hypnotised left, right and centre. I'm sick of being shot at, and swayed by bug-eyed monsters") because she doesn't really mean it - a brilliant scriptwriting double-take which allows the programme to eat its cake and have it. And this is yet another piece of willing co-operation demanded by Doctor Who of its audience - on the face of it, Sarah's willingness to reject the Doctor on his life-threatening travels at the end of *Robot, Fear of the Zygons* and *The Seeds of Doom*, when on each occasion she's free to go home to Hillview Road, is ludicrous unless she knows the basic deal of Doctor Who as much as we do. The point is howily foregrounded by the accidental standing of Tegan at the end of *Time-Flight* and her subsequent re-enactment in *Arc of Infinity*. At least in the early days there was the excuse that the Doctor was trying to get her and Barbara home.

The Seventh Doctor's ongoing quest to rehabilitate Ace's injured psyche seems towards a

problem grudge, relationships and, crucially, families. Of course Victoria had a father, Jo an uncle and Sarah Jane an aunt, but these were noises off. The defining of Ace's emotional make-up is intimately connected with the life and death of her brother, starting off a major new trend in the subsequent seasons. Nyssa and Peri have their family problems woven into the stories, Turlough discovers his brother, and Tegan has a whole parade of relatives - her aunt in *Gallifrey*, her cousin in *Arc of Infinity*, and her grandfather in *The Awakening*. At the same time, there are an increasing number of domestic scenes in the TARDIS quarters, and endless dialogues in which Adric, Nyssa, Tegan, Turlough and Peri laugh both with one another and the Doctor. In some ways it's a return to the domesticity of the *Marrieds*, but it differs in the sense that the regular characters are now being promoted as more important than the stories themselves.

*Time-Flight* is by no means alone in providing a first episode that features bite-sized reminders of last week's events in an effort to suggest that the





Doctor and his companions are indeed pushed along by the upheavals of their adventures ("You're lucky you didn't destroy the whole Kaskia tribe!", "You should read this, Atrix - Black Orchid!", "Doctor, I am free of the Maa, aren't I?", "Could this be a Black Guardian trap?", and, most distressingly of all, "While you were enjoying 48 hours' peaceful sleep in the delta-wave augmentation, my mind was occupied - taken over!") Tegan leaves the Doctor because she's seen too much killing. Women of the Deep and Attack of the Cybermen both conclude with a downbeat, distraught Doctor surrounded by the bodies of people he was trying to save. Well, perhaps all this is in some sense realistic, but it feels uncomfortable because it threatens to pull loose from the moorings of this crucially unchangeable character, the Doctor (and he survives, just as he survived the soap opera elements of the UNIT era, when part of the show's charm lay in the comfortably secure knowledge that each story would start with the Doctor tinkering in his lab while he tried to win his attention, and at any minute the Brigadier would burst in with news of another top-secret crisis. Indeed, against such a rigidly grounded formula the Doctor's heroic stability thrived.

(On an aside, it's worth pointing out that one of the tried and tested strategies by which belated soap operas aim to recover poor ratings and win media exposure is the introduction of a dramatic trial involving one of the lead characters - *Brookside* provides a recent example, while almost every resident of Albert Square has been in

too heavily involved in personal relationships. We would thank less of *The Flare of Fear's* lovely farewell scene if *The Gaudy Assassin* began with any reference to it, and indeed the last nail in the coffin of Tegan's lucky departure is the following week's ghastly line: "Talela! I sometimes think those mutated mutants will tolerate the universe for the rest of time." We can just about forgive the Doctor for giving Nyssa a paternal peck on the cheek at the end of *Terminus*, even if it is a bit soppy, but of course the Grace Holloway incident is utterly taboo. Why? Well, the reason we don't want banter-parlay in the TARDIS isn't that we object to the Doctor having a sexual identity, but because we simply don't care. We don't want to know about all that, we can see it in any other show on television. We like him to be a sexless being because it's part of his identity, part of his distance. We trust him not to betray his intimacy with the audience by suddenly going and getting all soppy with someone - in fact, he works like the Bottom/Simple Simon/Joe Jack character in pantomime, handing out jelly babies and siding with the children in the audience against the wickedness of the romantic bias ("You're a beautiful woman, probably" (*City of Death*) isn't put a spectacularly funny insult, it's the Doctor setting out his stall of absolute sexual apathy, and this is a season of Doctor Who unusually well-stocked with young "love interest" couples (Beth and Tisha, Stott and Della, Chris and Clare) towards whom he behaves like an indulgent bachelor uncle. He is, of course, an adult, and he does have a granddaughter (although the many imaginative

## The eighties Doctors

Polite, vulnerable, irrational, bewildering, sincere...



**The Doctor** shouldn't be seen as a sort of *Supernatural*, wrote script editor

Christopher H. Bidmead on 14 November 1982, anticipating the imminent arrival of Peter Dinklage's Fifth Doctor - and partly justifying that established in these notes of 1977.

Bidmead's "Notes for new writers" continued: "He's talkative [sic] and vulnerable and only too conscious that life consists largely of things going wrong for well-intentioned people like himself. He's too, that he's only rarely intentionally funny. If many of his responses and solutions make us laugh with their unexpected appropriateness it's because we lack his ability of mind and breadth of experience, and we didn't see them coming."

The Doctor's relationship with his competitors was also sketched. Of Atrix, Bidmead wrote: "The DOCTOR's view of his responsibility to the big shifts: perhaps a certain measure of general education... some acquaintance of his moral horizon... might surely be applied to counter the still active tendency towards wiliness." And, of



"Ryons of Torken" (from notes compiled on 20 October by *The Keeper of Torken* actor Johnny Ryan, producer John Nathan-Turner and Bidmead): "The DOCTOR feels, irrationally, a sense of responsibility for the death of her father, but has too much respect for her individuality to see himself as any kind of substitute. He appears, in his off-hand way, to enjoy having her around and being in some small part a force in her spiritual development. He would never allow it to be seen that deep, deep down the presence of all these young people in the Tardis is very worrying."

To these notes - sketchy at the best: "It doesn't necessarily represent our official line on all respects" - Bidmead also appended (over-headed) American science fiction writer Marked Ellison's "Introducing Doctor Who", a gushingly enthusiastic 1978 essay which preceded each of US publisher Plume's *Doctor's* reprint editions of Target *Reunions* - and in which he wrote: "The message of *science* and *vision* the galaxy over. The one and only, the incomparable, the bewitching and bewildering Doctor Who, the humanitarian defender of Good and Truth... a rearguard, a martyr in the name of justice... If you give yourself up to the Doctor's whimsical ways, he will take substance and reality in your imagination."

## Knowing what he's done, it's not possible to enjoy the pantomime villainy of the Master after Logopolis



the dock at some time. The attractions of the formula are obvious - not only returning sets and locations, a trial will raise the dramatic stakes and allow shock-horror revisions to emerge legitimately. Compare and contrast with what *Doctor Who* did in 1969 and 1986, two occasions on which it appeared to be facing the end.)

Of course, the point at which we traditionally get really worried about the show's suspension is when the Doctor starts getting

arranged in episodic fiction to revise this particular fact before precisely the worry that Doctor Who fans experience in admitting that he is a sexual being, but it's the Doctor's very reverence with regard to so much of adulthood which define him as a character. "There's no point in being grown up if you can't be childish!" ought to be reversed in one of the Doctor's greatest maxims alongside the usual stuff about citizens of the universe and students of human nature.

Jelly babies, absent-mindedness and an unpredictable temper are thus very much of a piece with a total lack of interest in sexuality. The Doctor blithely ignores Nyssa's attempts to show off her new outfit in *Sussex*, and makes comical heavy weather out of not touching Jo's bicorn when helping her over a fence in *The Iceberg*. He doesn't bat an eyelid at Leela's draping wet Victorian underwear in *The Tides of Wey-Chang*, but minutes later expresses genuine admiration of her fully dressed appearance. Leela's childlike sexuality allows for numerous references of the programme's sedate mundanity,

## The nineties Doctor

Sensible, self-confident, impatient, intolerant, canter... ..

**N**ew character actors are known to have been loaned for the Doctor until 1996, by which time the series had crossed television production. But plans were afoot for the Doctor's adventures to continue in a very different medium...

Buted 9 April and authored by Peter Davison, *Wings of the Doctor* (reprint) proposed for original Doctor Who fiction" gassed the (fifteen) Seventh Doctor as having become "a new creation, more serious... Nonetheless the Doctor still has about him something of the comic clown—a throwback, perhaps, to the personality of the second Doctor... the Doctor is an enigma... We must strive to retain the Doctor's mystery", he instructed prospective authors. "Therefore I strongly suggest you do not describe events as seen through the Doctor's eyes, or tell the reader the Doctor's thoughts. Who are we to be privy to the workings of the mind of a Time Lord? We're only human, after all."

An "Update for authors" on 28 May 1992 elevated the regular line-up post-Doctor, following Ace's return to the TARDIS as an American killing machine. "The Doctor... remembers Ace as a confused teenager, and he can't quite get to grips with her grown-up personality. In general, though, he's so at ease that... he knows he's been tortured." By 28 August, Wylie's writers were preparing the so-called "adversative universe" cycle (Aldous Huxley's *Brave New World*)—and the Doctor was "undergoing something of a change. But exactly a crisis of conscience, but certainly he's taking time to reflect on his events incarnations' past activities... his attitude is less prescriptive and all-knowing. He's more like the Second Doctor: intrigued, questioning, exploring."

Finally, "Guidelines for prospective authors" issued in February 1994 by David Gatten and



new editor Rebecca Lawrence claimed the Doctor to be: "a very amiable kind of operator. He can be betrayed by his own self-confidence, impatience, intolerance. He isn't invulnerable, either physically or emotionally—he can be hurt, and his human compassion is often his Achilles' heel. He's sometimes too clever for his own good. When he eventually defeats the power-hungry middle, it often seems that the victory is down to his compassion, or sensitivity, or to a hotly technological improvisation and a lot of luck. But then again, there's that meddling suspicion that, despite all appearances, the Doctor knew what he was doing all along... he's a bit less dark and mysterious now, he's tired of being a manipulator, and has decided to just knock about for a bit..."



the scene in *Rever of Fog Rock* in which an embarrassed Vince avails his gun while Leda unselfconsciously takes off her dress (to reveal nothing whatsoever, which is what makes it so funny) is practically an index of Doctor Who's time-honoured attitude to sex.

**E**ven the Seventh Doctor, who grudgingly recognises the validity of romance in stories like *Deals and the Reveries*, the *Greatest Show in the Galaxy* and *Justified*, is placed firmly outside its boundaries and even seems to be irritated by its insatiability. The introduction of a

got a universe to look after, it's only when we, the death, takes away his companions (the Doctor has to confront it head-on, which explains his attempts to sabotage the love lives of Susan and Jo in their respective farewell stories, in both cases there is a glib and discomfort born of the very fact that the Doctor isn't a party to this sort of carry-on. "Did Tute Lash get married and have babies?" wonders Jo in Malcolm Hulke's novella of *The Gown Death*, just after Hulke has broken the unwritten law and allowed us a moment of insight into the Doctor's own emotions: "The Doctor had guessed that Jo was

## One of Doctor Who's greatest limitations is that it must be capable of carrying on next week

character who previously only existed as a one-line gag in a Third Doctor episode and her promotion to the status of Lettbridge Stewart's wife is an indication of how far removed the Current studies are from their predecessors, the original 'point of Doc's was to make the Ringdinner blash and the viewer smile in passing at the very mention of something that simply doesn't happen in Doctor Who. The Camera sub-plot in *The Ark* is strictly knockabout stuff, the Doctor meets a sweet and gentle person of (as far as we know at that time) his own age, and when it turns out that she fancies him, he splutters indignantly and we join him in having a good chuckle. It's there, and it works precisely because the Doctor has nothing to do with sex.

So when our hero starts smuggling some hospital doctor in San Francisco, we feel our hackles rising because it's simply such a small, wordily embarrassing thing for him to do. He's

really waiting for Professor Jones in the living room. He felt an almost childish satisfaction at spoiling her date." Our emotions as viewers when watching this scene in *The Gown Death* are stirred by just the same conflicting feelings as the Doctor's, we're apart by Jo's sudden lack of interest in the prosaically-deployed trophy from Metebelis III with which he tries to gain her attention, we instinctively wish that things could remain as they always have been, but at the same time we are sensible of the kind of empathy which is the Doctor's strongest suit. Even without knowing what happens in Episode Six we can tell that Jo is going and that it would be ungracious to stand in her way. The fact that the Doctor, fully aware of all this and usually big-hearted enough to accept it, can do something so monumentally childish as to intercept Cliff and drag him away to another room is one of the reasons we love him.

"Life depends on change and renewal" is the

The Doctor, the greatest character in the series, is a complex, multi-faceted character who is constantly evolving.







Doctor himself talks Ben and Polly after waking up with his first new face, and of course he's right, the pathos and heartache of *The Great Death* build the foundations for the introduction of an even more popular companion, whose loss a year later at the Tenth Doctor's deathbed pines the way for an even more wonderful incarnation. In this ability – arguably as well as literally – to re-incarnate himself, live one of the fundamental secrets of the Doctor's longevity as a continuous character. Most of the post-Victorian children's literature which is so closely allied with Doctor Who (see a forthcoming *Book Feature*) operates beyond usual conceptions of narrative closure, just like a Doctor Who story, written like Frances Hodgson Burnett, E Nesbit, John Marsfield, L. Frank Baum, CS Lewis, Alan Garner and Nina

ground story involves itself and the characters return to normality. At this point the story usually ends, poetically enough but more or less abruptly, meaning that the characters retain their youthful immortality. In all these respects, the Doctor follows suit and avoids closure by never getting old, stones are told, but representation of the narrative as well as of the body keep him going. Like Peter Pan, he never grows up. When a children's writer chooses to break the delicate 'bubble of the character' the result can be devastating, as in the last chapter of AA Milne's *The House at Pooh Corner*, which irrevocably dismantles Christopher Robin's childhood idyll so that there can be no return except in memory. And in fact, "Somewhere there's danger, somewhere there's injustice, and somewhere else the tin's getting cold. Come on, Ace – we've got work to do", which for many years seemed destined to be Doctor Who's final words, achieve something of the same effect as "But whenever day goes, whatever happens to them on the way, in that enchanted place on the top of the forest a little boy and his bear will always be playing". Both attest that the end has come, but what difference does that make when some things are immortal?

And, as we've hinted at throughout, there's another and desperately important sense in which the Doctor is like an Edwardian child hero and profoundly unlike James Bond, Tarzan, Figgins, Luke Skywalker and most of the rest of

stuffy protective against criticism of the TARDIS' bad machine, while the Second makes an absent-minded hash of abolishing Jane's face and passing the Kuvoo's intelligence test. The Fourth Doctor brings his teeth in a fit of pique, plays with his yo-yo in defiance of his colored mission to Kani, and betrays the Brigadier for rescuing him to Loch Ness, then eats his words when reminded that he's not at stake. The Sixth flies into a tantrum on discovering that the Time Lords have sent him to Trenzalore and seals into an infantile aulk when the TARDIS runs out of Zetons-7. Even the formidably paternalistic Third Doctor repeatedly exposes endearing little vanities and foibles, arranging themselves from a malfunctioning TARDIS amid clouds of smoke on more than one occasion, reveling in what Jo calls "all that Chairman Delgado stuff" on Telos, and stubbornly trying to communicate with chudron on board the SS *Deimos*. Far from undermining him, these touches enrich the Doctor and make him a rounded character – being, in the words of literary critic Barbara Hasty, a character we can read, Spock, Kirk, Tarzan, Figgins – they can all simply be seen through, and very rapidly at that. Part of the Doctor's appeal is, quite simply, that we are permitted to see him in all his moods.

These, then, are some of the things that define him as a fictional character. He's by no means a realistic or naturalistic creation, but nevertheless he stands for something so desperately important, an ethically beautiful, that we're happy to say we believe in him.

## The Doctor is often seen to behave like an indulgent bachelor uncle

Sweden habitually begins their stories by displacing their young heroes from their usual social and familial context – either they are on holiday, or else they are sent away because of misbehavior, illness or financial trouble, as wartime evacuees for ever, as in the case of Nesbit's *The Railway Children*, because their father is in prison. Resonant though they may be, these are just so many devices which serve to drop an unlikely set of heroes into an unfamiliar setting, which is exactly what the TARDIS achieves. Like the Doctor and his companions, the heroes of these books will find in their strange new world eccentric characters, dark mysteries and often a hint of sorcery (whether it be the natural magic of *The Secret Garden*, the out-and-out fantasy land of the Narnia books, or something in between as in *The Box of Delights*), and there will be a dramatic adventure to be fought and won before the back-

the character with whom he's often compared. Most of these out-and-out heroes, because they represent unqualified goodness, are not susceptible to humor or irony on the part of their creators, and this exemption is a sign of inflexibility. Because Edgar Rice Burroughs cannot bring himself to smile at Tarzan, Tarzan is significantly incapable of acting out of humor or irony himself. But when we smile at the Doctor's vanities and shortcomings it isn't in defiance of his creator and scriptwriters, who usually want us to do so. The First Doctor is



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